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ON THE COVER: A DELUXE FAMILY TOWNHOUSE IN THE BIG APPLE.

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PAUL MASSEY



This British photographer captured our beautiful story on Skye Gyngell's Spring restaurant on page 147. "It was great to see how Skye has energised what was once an old tax office into an exciting, vibrant restaurant," he says. Although based in London, Paul spends much of his time in an old converted loft in Cornwall. His creative process is to "approach every story with an open mind, to capture the essence and mood".

DAVID NOVAK-PIPER



A self-described 'slashie', David styled our opulent Exotic Jewels *fabric story on page 32 and works across many creative areas. He loves playing with the emotional connection of colour and texture and, he says, "capturing the feeling of movement". He is inspired by "international design trends" and the* Vogue *family in particular. "For me, the* Vogue *brand has always been the bible."*

LUCIE YOUNG



British-born journalist Lucie has contributed to *The New York Times* and *Vogue*, among others, for nearly 25 years. Based in New York, she loves interviewing original thinkers and creatives and believes that "art is the way we render the world to ourselves". Lucie wrote our cover story on page 92. "It is rare to see such an exquisite renovation," she says. "It is such a beautiful, iconic Greenwich Village house; I just wish I could move in."

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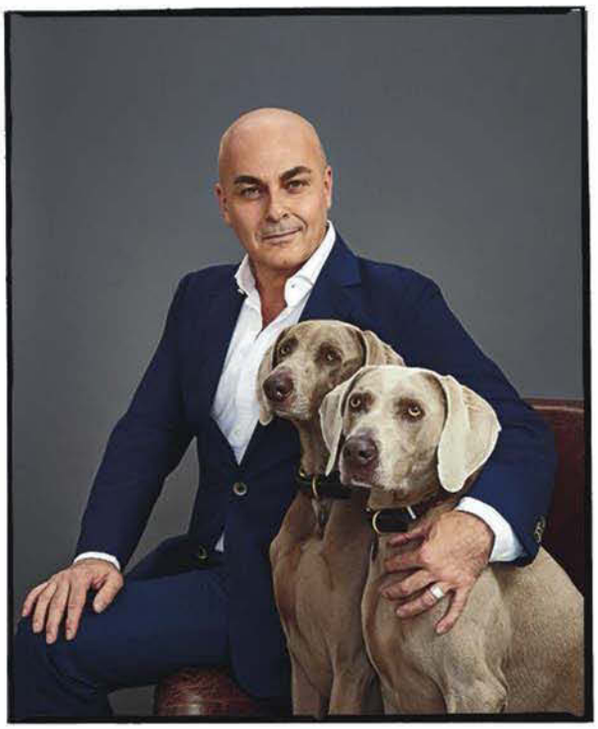
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editor's LETTER



work in PROGRESS

Life can be unpredictable for sure, but sometimes the curve balls it throws are precious. Sitting in my London office almost 20 years ago, I loved the easy, fresh-faced authority of the Australian magazines that landed on my desk. It was always a sunny moment when air-freighted copies of *Vogue Living* arrived. It's a fair call to say that those seductive magazines lured me to these shores. The siren song, not of flesh and blood or sun and surf, but of print and paper. Two decades later I feel privileged (and not without a touch of performance anxiety) to sit in the editor's chair of a magazine I've admired for almost half my life. I must thank my predecessor, Victoria Carey, for crafting *Vogue Living* so perfectly and for passing me such a beautiful baton.

I believe that a *Vogue Living* for 2015 must be truly global in its outlook to reach an audience that's better informed and more connected than ever before. But what's always made *Vogue Living* unique is its Australian heart and that will continue to beat strong and proud. Australian chef Skye Gyngell may have called London home for several decades, but it was to her sister, Sydney-based interior designer Briony Fitzgerald, that she turned when it came to creating the interior of her lauded new London restaurant, Spring. The result, according to *VL* contributing editor David Prior (page 148), is as much a poignant affirmation of family as it is a creative tour de force.

'Work in progress' appears on this page not as an apology or an excuse, but as a statement of intent. In coming months we will introduce new features, new sections and new voices to *Vogue Living*. Not to mention a fresh new look. Magazines, like homes, need regular renovation. But some things are heritage-listed and the mix of beautiful homes and creative inspiration won't change. By the way, that's Ollie (left) and Otis in the photo. Like Martyn Lawrence Bullard's dog Daisy (page 176), these two have *my* heart. Weimaraner love is a wonderful thing.

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FANTASTICAL INTERPRETATIONS OF CLASSIC AND CONTEMPORARY MEET AMONG THE BAMBOO FOR A NEW WAY OF LOOKING AT CHINOISERIE.

PHOTOGRAPHER **FELIX FOREST** PRODUCER/STYLIST **ALEXANDRA GORDON**



WRITER **JOANNE GAMBALE** STYLE ASSISTANTS **DANIELLE SELIG ANNA DELPRAT**

Faux bamboo table, $1045, from Pigott's Store. ON TABLE, FROM LEFT: When Objects Work vase by Kate Hume, $3530, from Hub Furniture Lighting Living. Asiatides 'Double Gourd' vase, $70, from Meizai. Moooi 'Delft Blue No. 11' vase by Marcel Wanders, $1515, from Space Furniture. Chinese-style double-gourd-shaped porcelain vase, $295, from The Country Trader. BACKGROUND: Gastón y Daniela 'Xana' cotton; enquiries to Domestic Textile. Flowers from Grandiflora. **Details, last pages.**

The chief mistress of King Louis XV, Madame de Pompadour wrote her love letters atop a chinoiserie-lined vernis Martin writing desk at Château de Bellevue on the outskirts of Paris. Chinoiserie sprang from the European notion of Chinese style, based on wild fantasies of a mysterious country that fitted in nicely with Louis' beloved rococo; he commissioned 'pleasure pavilions' at Versailles with walls lined in painted Chinese silks. It was just as popular in Russia, where Catherine the Great remodelled an enfilade of rooms with chinoiserie interiors.

Although superceded by the neoclassical look, chinoiserie has never really disappeared, and is rendered contemporary here in a palette of sunny yellow and Delft blue (the Dutch earthenware influenced by Chinese porcelain), juxtaposed with boldly modern furniture and lighting. Bamboo elements lift the look away from the heavily lacquered pieces of 18th-century Versailles and bridge the gap between Europe's chinoiserie and the real components of Chinese style that we have come to know and admire. **VL**

Moooi 'Paper' table, $5010, from Space Furniture. CHAIRS, FROM LEFT: Magis 'Cyborg' chair, $875, from Cult. Moooi 'Gothic' chairs by Studio Job in yellow, $585 each, from Space Furniture. ON TABLE, FROM LEFT: Mad Men 'Draper' and 'Olson' tumblers, $249 for pair each, from Waterford. Moooi 'Delft Blue No. 11' vase by Marcel Wanders, $1515, from Space Furniture. Porcelaine de Paris dinner plates, $55 each, from The Country Trader. Mad Men 'Circon' tumbler, $249 for pair, from Waterford. Seletti 'Hybrid Moriana' porcelain cake stand, $245, from Space Furniture, with lemon drizzle cake from Flour and Stone. The Country Trader bamboo dessert server, $95, from No. 18. Kawali Roemer crystal wine glasses in blue and amber, $360 each, from Christofle. 'Seed Pod' brass bowl, $210, from Dinosaur Designs. Conley & Co ceramic bubble vase, $240, from No. 18. Parachilna 'Aballs' pendant lights by Jaime Hayón in white and gold, $1465 each, from Ke-Zu. BACKGROUND: Scalamandré 'Baldwin Bamboo' wallpaper in cream and blue on yellow; enquiries to The Textile Company.



CHINOISERIE IS RENDERED CONTEMPORARY IN A FRESH PALETTE OF SUNNY YELLOW AND DELFT BLUE



Wrong for Hay 'Hackney' three-seater sofa, $5886, from Cult. Cushions made with Brunscwhig & Fils 'Le Lac' cotton (left) and 'Bamboo Trellis' fabric (right); enquiries to Elliott Clarke. Jonathan Adler 'Nixon' marble coffee table, $2795, from Coco Republic. ON TABLE, FROM LEFT: Conley & Co early-20th-century French pewter and brass vase, $1900, from No. 18. Kelly Wearstler 'Knot' sculpture, $1645, from Becker Minty. B&B Italia 'Hive' Gamma leather ottomans in Abisso (left) and Camomilla, $3170 each, from Space Furniture. 'Oushak' hand-knotted wool rug, $7950, from Robyn Cosgrove. 'Gramercy' gilded iron chandelier, $2280, from Laura Kincade. Gervasoni 'Black 90' screen by Paola Navone, $2560, from Anibou. BACKGROUND: Elitis Mindoro 'Batac' bamboo wallcovering in Les Ailes d'un Papillon; enquiries to Seneca.

BAMBOO LIFTS THE LOOK AWAY FROM THE HEAVILY LACQUERED 18th-CENTURY PIECES



Flexform ‘Magi’ chaise, $9180, from Fanuli. ‘Pole’ rattan wall sculpture, $910, from Laura Kincade. Parachilna ‘Chinoz’ table lamp, $2500, from Ke-Zu. The Country Trader bamboo, gilt iron and glass table, $995, from No. 18. Theodore Alexander Cockpen etagère cabinet, $4470, from Laura Kincade. TOP SHELF, FROM LEFT: Asiatides ‘Nine Mouth’ vase, $199, from Meïzai. ‘Liquid’ brass vases, $135 for medium, $85 for small, both from Dinosaur Designs. Asiatides ‘Double Gourd’ vase, $70, from Meïzai. MIDDLE SHELF, FROM LEFT: Moooi ‘Delft Blue No. 05’ vase, $2115, from Space Furniture. Asiatides ‘Mini Straight Neck’ vase, $33, from Meïzai. BOTTOM SHELF, FROM LEFT: Asiatides ‘Large Straight Neck’ vase, $219, from Meïzai. Oly San Francisco ‘Beijing No. 3 ’ vase, $215, and ‘Beijing No. 5’ vase, $275, both from Coco Republic. Asiatides ‘Six Collars’ vase, $499, from Meïzai. Damask Indian wool rug, $8950, from Cadrys. BACKGROUND: Florence Broadhurst ‘Chinese Key’ wallpaper in China Blue, $250 for 10m roll, from Signature Prints. **Details, last pages.**



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PHOTOGRAPHER **DAVE WHEELER** PRODUCER/STYLIST **DAVID NOVAK-PIPER**

STYLE ASSISTANT **KELLY STEELE**



BACK, FROM LEFT: 'Shangri-La Linen' fabric in Peacock and 'Amazonia' fabric in Pelt; both enquiries to Unique Fabrics; AND 'Airdrie' silk in Blueberry; enquiries to Tigger Hall Design; 'Akari' cotton in Chartreuse; enquiries to Warwick Fabrics; G P & J Baker 'Larkhill Stripe' fabric in Green/Gilt/Azure; enquiries to Elliott Clarke; Matthew Williamson Eden 'Sunbird' cotton in Grass/Cerise; enquiries to Seneca; 'Monet' fabric in indigo and 'Maxime' fabric in Citron. Both enquiries to Mokum. FRONT, FROM LEFT: 'Lowlife' leather ottoman, $450, from MCM House, covered in Alhambra 'Neysa' fabric in 14; enquiries to Elliott Clarke; 'Azumi' cotton in Chartreuse (on floor); enquiries to Warwick Fabrics; 'Spargo' dining chair, $590, from MCM House, covered in Christian Lacroix 'Pantigre' fabric in Malachite; enquiries to Radford. **Details, last pages.**



FROM LEFT: Chivasso 'Cheeky Stripe' fabric in CH2786/030; enquiries to Unique Fabrics; Matthew Williamson Eden 'Celestial Dragon' polyester in Dark Gold, and Lorca Samoa Silks 'Tonga' silk in Fuchsia/Yellow; both enquiries to Seneca Textiles; Chivasso 'Jungle Fever' linen in CH2815/050; enquiries to Unique Fabrics; Donghia 'Moondance' fabric in Starlight; enquiries to South Pacific Fabrics; Chinese porcelain ginger jar, $980, from MCM House. **Details, last pages.**

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*in*vogue



ocean deep

BE INSPIRED BY THE TREASURES OF THE SEAS AND EXPERIENCE THE LIFE AQUATIC AT HOME.

Scalamandre 'Mikonos' wallpaper in Blue; enquiries to The Textile Company. French-style commode, $2850, from Parterre. ON COMMODE, FROM LEFT: Oly San Francisco 'Mauritius' cast resin shell ornament, $450, from Coco Republic. Pierre Frey 'Las Perlas' fabric in Multicolore; enquiries to Milgate. Coral vase, $450, from My Island Home. Driadekosmo coral candle stand, $840, from Riada Concept. 'Cloud' bowl in brass, $180, from Dinosaur Designs. Barnacle lamp with shade, $1250, from Parterre. ON FLOOR, FROM LEFT: Handmade brass crabs with nickel coating, $135 each, from Sentosa Designs. Barnacle pot, $550, from The Society Inc. 'Morocco 1' hand-knotted wool rug, $3900, from Robyn Cosgrove. **Details, last pages.**

PHOTOGRAPHER **FELIX FOREST**, PRODUCER/STYLIST **ALEXANDRA GORDON**
STYLE ASSISTANTS **DANIELLE SELIG ANNA DELPRAT**

Markus Johansson 'Coquille' sofa; markusjohansson.com. **RIGHT:** Busatti 'Coral' cushion in cotton with cut-cotton trim, $220 (including insert). **BELOW:** Alessi 'Mediterraneo' fruit holder, $115.

Barnacle handmade ceramic lamp, $495 (including shade), from Parterre.

Oly San Francisco 'Jenny' chandelier made from natural seashells, $4595, from Coco Republic.

Adventures IN CORAL

OUR UNDERWATER JEWELS RISE TO THE SURFACE IN VIVID TRIBUTE.

At the bottom of the Coral Sea in Queensland, millions of polyps dance hand-in-hand in tightknit colonies to form a giant, glowing, fantastical rainbow. The Great Barrier Reef is, in fact, Mother Nature's masterpiece — and the delicate coral forms have danced their way onto textiles with whimsical results at Busatti. Marjorie Skouras's chair pays tribute to the bold side of reef design while fashion's Mary Katrantzou hones in on its intricacy with delicate motifs. The creatures that live in such reefs are no less poetically fashioned, and their forms are honoured in chandeliers and jewellery. It's called sea-lifestyle, a look inspired by the inhabitants of one of the world's most beautiful homes. *For more information on the products featured on this page, see Sources, last pages.*

'Red Sea Life' napkin, $80 for set of six mixed designs, from My Island Home. **ABOVE:** Tiffany & Co. 'Fish' brooch by Jean Schlumberger.

Bitossi 'Coral' candlestick, $1060, from Hub Furniture Lighting Living. **LEFT:** Helen Earl shell-shaped spoon, $240, from Planet.

BELOW: Oscar de la Renta coral-branch bracelet, $442, from Matches Fashion.

A runway look from Mary Katrantzou's Spring/Summer 2015 show

ABOVE: Bulgari 'Il Giardino Marino Tourbillon' watch in rose gold with mother of pearl, coral, turquoise and diamonds. **RIGHT:** Currey 'Corail' chair.; enquiries to Marjorie Skouras Design.

Glas Italia 'Deep Sea' coffee table by Nendo, $3800, from Space Furniture. **RIGHT:** 'Lobster' ceramic plate handmade in Italy, $229, from Le Forge. **BACKGROUND:** Lizzo 'Corail' fabric; enquiries to Westbury Textiles.

EDITED BY ALEXANDRA GORDON DANIELLE SELIG PHOTOGRAPHERS FELIX FOREST DAVE WHEELER INDIGITAL WRITER JOANNE GAMBALE

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ABOVE: Edra 'Bois de Rose' cabinet, $20,585, from Space Furniture.
RIGHT: Bethan Laura Wood 'Hot Rock' cabinet; woodlondon.co.uk.



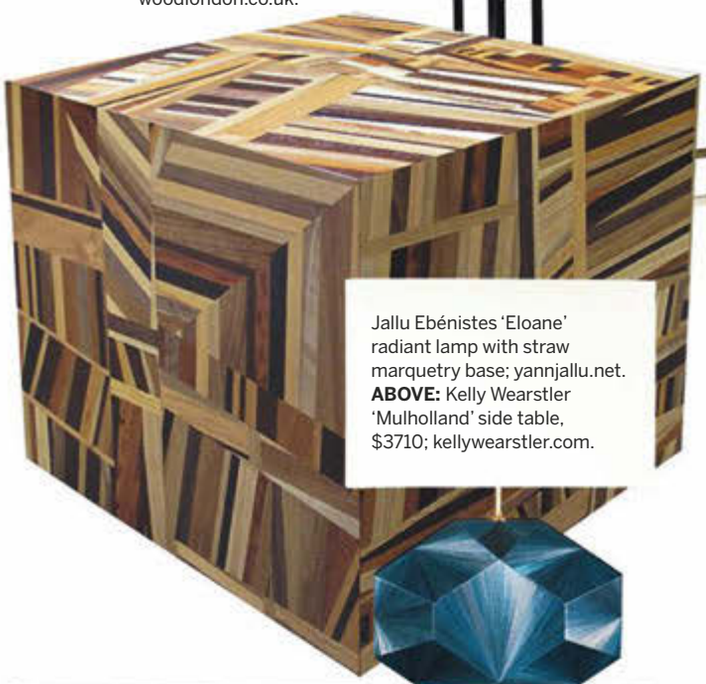




ABOVE: Token 'Dry Bar'; tokennyc.com.
TOP: Kelly Wearstler 'Mulholland' console table, $10,170; kellywearstler.com.



Porro 'Maggio' elm, oak and acacia cabinet by Alessandro Mendini; enquiries to Space Furniture.



RIGHT: Bethan Laura Wood 'Play Time' table; woodlondon.co.uk.



Jallu Ebénistes 'Eloane' radiant lamp with straw marquetry base; yannjallu.net.
ABOVE: Kelly Wearstler 'Mulholland' side table, $3710; kellywearstler.com.

Polished PIECES

A RENEWED APPRECIATION FOR DETAIL GIVES MARQUETRY THE KISS OF LIFE.

So laborious is straw marquetry — in which each piece of straw is opened, flattened and dyed by hand — that it was used to occupy French prisoners during the Napoleonic wars. Any form of marquetry, where thin veneers are pieced together to form geometric shapes or pictures (parquetry) is time-consuming. Fussy puzzles of woods and ivory were in vogue in the 17th and 18th centuries, but re-routing down the minimalist path in the 1950s rendered marquetry unfashionable until the current resurgence. Modern versions include Bethan Laura Wood's, updated with laminates, and Jonay's, with its high-contrast colour. Subtle twists are found at Edra and Porro, but the creations of Romanian-born artist and designer Violeta Galan are almost a psychedelic take on this age-old craft. *For more information on the products featured on this page, see Sources, last pages.*



ABOVE: 'Serpentine I' cabinet by Violeta Galan; violetagalan.co.uk.
RIGHT: Jonay 'Spirits Box' bar cabinet; jonay.net.





'Tulip I' sideboard by Violeta Galan; violetagalan.co.uk.

EDITED BY **ALEXANDRA GORDON** **DANIELLE SELIG** WRITER **JOANNE GAMBALE**
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power PLAY

BOLD STATEMENTS TO STRIDE STYLISHLY INTO AUTUMN



1
Proenza Schouler asymmetrical sleeveless top, $1275, from Parlour X. **Details, last pages.**

2
Thierry Lasry tortoiseshell sunglasses, $520, from The Eye Scene.

3
La Prairie White Caviar hand cream SPF15, $185, from David Jones.

4
Proenza Schouler knitted pencil skirt, $1295, from Parlour X.

5
'Heartbeat' ankle-strap pump, $1750, from Louis Vuitton.

6
Elie Saab Le Parfum Resort Collection eau de toilette, $157 for 90ml, from Myer.

7
Georg Jensen Archive Collection sterling silver necklace, $3675. **Details, last pages.**

8
Céline mini luggage tote, $3495, from Parlour X.

9
Chanel Rouge Allure Luminous Intense Lip Colour in Insaisissable, $52.

10
Lancôme My French Palette eyeshadow, $95, available at Myer and David Jones.

EDITED BY **DAVID NOVAK-PIPER** (PHOTOGRAPHERS) **DAVE WHEELER CHAD PITMAN** (PORTRAIT)

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1
Henning Koppel for Georg Jensen alarm clock, $180. **Details, last pages.**



2
Burberry Prorsum 'Book Cover Print' scarf, $1550.



3
Burberry Prorsum tailored denim jacket in Optic White, $1750.

4
Dita 'Traveler' sunglasses, $550, from The Eye Scene.



GAME *changer*

WIN THE AUTUMN STYLE STAKES WITH A RELAXED AND SPORTY LOOK.

10
Burberry Prorsum cashmere linen twill tapered trousers in Bright Toffee, $1550.



6
Hermès 'Victoria III Cabine 45' novillo leather suitcase in Colvert, $9150.



5
Hermès Eau de Mandarine Ambrée body and hair shampoo, $45 for 200ml.

9
Capsule Parfums Moto eau de parfum, $55 for 15ml, from Napoleon Perdis Life Style.



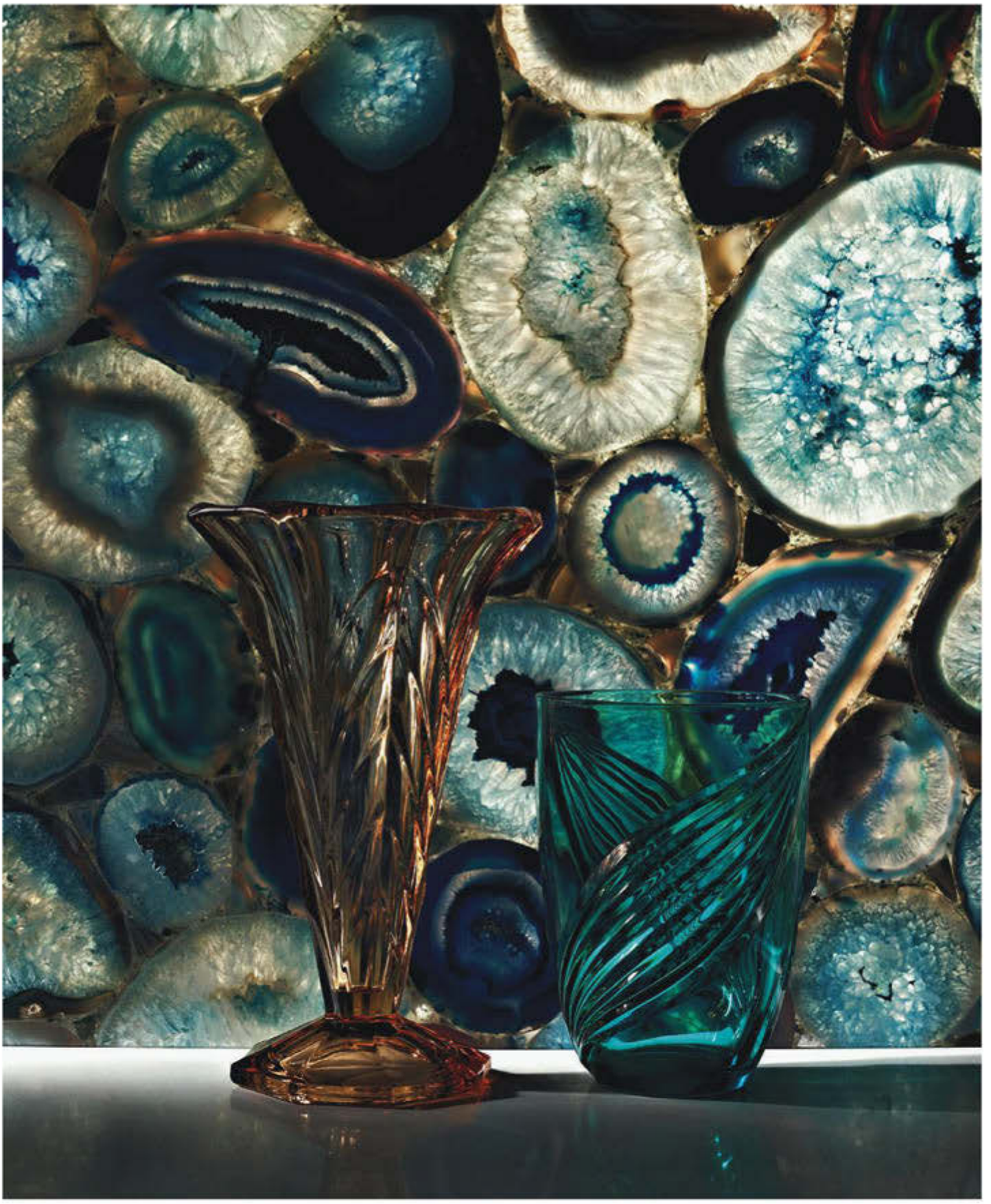
8
Lanvin matte cracked-style calfskin sneakers, $650, from Harrolds.





7
Hermès 'Le Flâneur Sportif' 11-gear carbon bicycle, $14,100. **Details, last pages.**

EDITED BY **DAVID NOVAK-PIPER** PHOTOGRAPHERS **DAVE WHEELER BEN WATTS** (PORTRAIT)



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KIT KEMP, FIRMDALE HOTELS

"I love to call into Rapha Cycle Club Cafe," says the designer and hotelier. "It's a place where geeks meet fashion meet cycle eccentrics — an intriguing mix with an aura of delicious coffee beans." In addition to coffee (from Workshop), the cafe serves hearty breakfasts and dishes stemming from renowned cycling regions. Stores are found in the world's cycling cities, including Sydney. 85 Brewer Street, Soho, London; pages.rapha.cc/clubs.



THE LIST

VL'S DESIGNER INSIDERS SHARE THEIR FAVOURITE HAUNTS AND HOTSPOTS.

PARIS

GREG NATALE, DESIGNER

"I'm in love with everything about this city, but here are some of my favourites: I adore Hôtel Costes (hotelcostes.com) — it's on renowned fashion strip Rue Saint-Honoré and has a divine spa. A shopping must-visit is Le Labo Marais (lelabofragrances.com), where each exquisite perfume is handmade in store. With food by Michelin-starred chef Guy Martin and interiors by Philippe Starck, Cristal Room Baccarat (cristalroom.com) is a treat for the eyes and the tastebuds. And a Paris trip wouldn't be complete without a cabaret. I love Le Crazy Horse Paris (lecrazyhorseparis.com), a cultural icon with a super-cool, seductive interior.



Le Labo's bespoke fragrances (below right) are made in store and personally labelled.



NEW YORK

CHARLIE BROWN, *fashion designer*

"THE SKYLARK ROOFTOP BAR IS POPULAR WITH THE FASHION CROWD. IT'S PRETTY STYLISH TOO: SWISH DECOR, MEMORABLE MENU — THINK MAC AND CHEESE CUPCAKES — AND SOME OF THE CITY'S BEST COCKTAILS. BUT WHAT MAKES IT INCREDIBLE IS THE AMAZING 32nd-FLOOR, 270-DEGREE VIEWS." 200 WEST 39th STREET, NEW YORK; THESKYLARKNYC.COM.



The Skylark's interior, by Meyer Davis, is in the midcentury style.

EDITED BY **KIEREN CHARTERIS** PHOTOGRAPHER **JOHN AQUINO** (THE SKYLARK) ILLUSTRATIONS **ANNIKA WESTER** *VIVA LA VIDA. WATERMELONS* (1954) OIL ON MASONITE BY FRIDA KAHLO, COURTESY OF THE FRIDA KAHLO MUSEUM



MEXICO CITY

CAMILLA FRANKS, FASHION DESIGNER

"I recently fulfilled a lifelong dream of visiting The Blue House, where Frida Kahlo was born, lived and died. It's now a museum with displays of her work [including Viva la Vida, *above] and personal effects, as well as recreations of her studio and other rooms. Frida has always been a muse to me, so seeing her home was an amazing experience — it even inspired my latest collections." Londres 247, Del Carmen Coyoacán, Mexico City; museofridakahlo.org.mx.*

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VOGUE LIVING AUSTRALIA ALESSI DESIGN PRIZE

A shared passion for fostering innovative design is at the heart of the *Vogue Living* Alessi Design Prize. After a successful debut in 2014 that saw Tasmanian designer Anita Dineen announced as the winner for her elegant 'Slice' cheese knife (right), the prestigious award has evolved in its second year to offer prizes in two categories.

VOGUE LIVING ALESSI DESIGN PRIZE

Australia has a growing reputation for world-class design — something Alessi has consistently recognised via collaborations with designers such as Adam Cornish, Helen Kontouris and Marc Newson, and something the iconic brand is excited to be continuing with this award for Australia's most-talented established designers. Entry in this category is by invitation only.

VOGUE LIVING ALESSI EMERGING DESIGNER PRIZE

This category seeks to discover and promote fresh Australian design talent. It is open to final-year design students and recent design graduates.

Entrants in both categories will be required to submit a design for a kitchen or living room accessory in one of two Alessi speciality styles: laser-cut stainless-steel decorative pieces, or small metal *objets bijoux*. Entries should show understanding of key design principles; push design boundaries; reflect personal style; and consider the practicalities of manufacturing and retail.

The winners will get the opportunity to present their designs to Alessi, who will evaluate them for possible production and inclusion in its highly regarded collections.

To enter, email your design sketches and support documentation, including design concept, materials and process, to alessidesignprize@vogueliving.com.au by 2 September 2015. **For more information and entry requirements, visit vogueliving.com.au/alessidesignprize**



TERMS & CONDITIONS: Entries open 00:01 (AEDT), 05/03/15 and close 23:59 (AEST), 02/09/15. Australian residents aged 18 years and over only. Winners determined 14:00 (AEST), 16/09/15 at 2 Holt St, Surry Hills, NSW 2010. Winners' names published in Vogue Living, cover date Nov/Dec 2015. Total prize pool valued at up to $3800. Full terms and conditions available at vogueliving.com.au/alessidesignprize.



Anita Dineen's 'Slice' cheese knife was approved for production this September. **OPPOSITE PAGE:** Australian designers who have collaborated with Alessi in the past include, from left, Dineen, Marc Newson, John Denton, Barrie Marshall and Bill Corker of Denton Corker Marshall, Adam Cornish and Tom Kovac.

KELLY HOPPEN
by apaiser



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SMART move

FASHION LABEL GINGER & SMART COMBINES WITH DULUX TO MAKE OVER A MELBOURNE TERRACE HOUSE.

PHOTOGRAPHER **LISA COHEN** WRITER **ANNEMARIE KIELY**
STYLISTS **BREE LEECH HEATHER NETTE KING**



Genevieve Smart (left) in the 'Afterglow' shift that inspired the living-room scheme in Dulux's Arcadia house. Her sibling and co-director Alexandra, seated on a Poltrona Frau 'Letizia' chair from Cult, wears the French lace 'Affinity' dress from the same range.



BOTH PAGES: 'Afterglow' paints flow from blue-black (Dulux 'Metalise' and 'Sailing Safari') through teal green, mauve and soft blue (Dulux 'Rockpool', 'Rockabilly' and 'Sky Chase') to soft white (Dulux 'Serena Quarter'). **CLOCKWISE, FROM LEFT:** colour consultant Bree Leech referenced the rose-gold of Ginger & Smart's zips, fasteners and other 'hardware' in a copper chandelier by Jonathan Ben-Tovim. It hangs above an 'About A Lounge' sofa by Hay, available at Cult, upholstered in the blue of Greg Wood's wall-hung *Urquharts Bluff* (2015); descending from ombré blues to Dulux 'Metalise' grey, the 'Afterglow' print defines the fireplace and bookshelves. **OPPOSITE PAGE:** its charcoal pitch is matched to Cassina's 'Torei' table by Luca Nichetto, from Cult, and countered by the feminine forms of the 'Letizia' chair and Foscarini's 'Yoko' table lamp by Anderssen & Voll, from Space Furniture.

IT'S A BEACON OF FACETED BRILLIANCE IN A SCHEME THAT NUANCES THE COLOURS OF A UTOPIAN GARDEN UNDER A NEAR-NIGHT SKY

From runway to living-room wall, colour now makes a lightning-fast fashion leap. It's a truism Dulux makes chromatically clear in its creative partnerships with our top fashion designers.

In 2014, Anna Plunkett and Luke Sales of Romance Was Born let their expressive sensibilities loose on the company's paint chart, in a colour-blocked interior scheme that was 'marching-girl' mad — while Lisa Gorman went to ground with a winter-harvest of vegetal hues. Images of these 'United by Style' studio sets instantly ricocheted around the web, fuelling conversations about the new 'culture commerce' (brands brokering deals with artful designers to bring products to life).

The campaign got blogosphere traction, but the question begged — could fashion holism convey to real homes?

"Welcome to Arcadia," says Dulux colour consultant Bree Leech, opening the door to a tiny three-room terrace in Melbourne that is being re-imagined in the colours and concepts of Ginger & Smart's 2015 autumn/winter Arcadia collection. "We are always looking to those who use colour well, and the touch of Alexandra and Genevieve [Smart, the sibling designers] is so subtle and beautiful — there is sophistication in the way they play it into patterns and we wanted to work that onto the wall."

Leech nods to the flame-haired Smart sisters, who are busy layering their spirited mix of shadowy prints and props over a heritage house made 'bachelor-pad' modern by local architects Edwards Moore. At a glance, their label's history-laced futurism — new-season spinning around notions of an ancient Arcadia — is a good fit for the contemporised Victorian cottage that makes a feature of crumbling old walls.

"We are interested in opposite worlds colliding," says Genevieve, wearing an 'Afterglow' shift in whisper-light silk chiffon seemingly splattered in the same colours that cast illusory shadow on an entrance wall. "Our inspiration comes from points of collision and intersection. We wanted this dress to look like it had walked through a spray."

Alexandra, attired in a sharper techno-silhouette, qualifies their love of paired polarities in terms of customer complexity. "Our woman is never just one thing. We call her a woman of contrasts, which gets back to that Arcadian thing of harmonising and balancing opposing forces — old, new, masculine, feminine, soft, graphic."

Working with Leech and co-stylist Heather Nette King to make a 'wider wardrobe' of their winter collection, the sisters referenced their signature rose-gold 'hardware' (zips, fasteners and the like) in such jewel-like forms as Jonathan Ben-Tovim's copper chandelier. It's a beacon of faceted brilliance in a scheme that nuances the colours of a utopian garden under a near-night sky. "We go through so much to get the right variation of grey in print," says Alexandra, raising her eyes to a ceiling plane painted in Dulux 'Metalise'. "We look for that transformative moment when the contrasts meet; that moment in the changing room when a customer puts something on and consolidates all that you have worked on with the one emotional comment: 'That's it'. You get that same feeling in a great interior."

So, fashion in the home is more a feeling than a figurative repeat? "It is relevancy," replies Alexandra. "It's not try-hard or self-conscious; it's putting your point of view to work on a palette."

For more about the designers, go to gingerandsmart.com. To view more Arcadia rooms, visit vogueliving.com.au. **VL**





Jason Mowen sits on a Louis XV armchair from Martyn Cook Antiques, in front of *Choroid Plexus* by Doble & Strong. The tribal sculpture is from Martin Browne Contemporary. **Details, last pages.**

the mix MASTER

JASON MOWEN'S INTRIGUING INTERIORS ARTFULLY COMBINE OLD AND NEW.

PHOTOGRAPHER **FELIX FOREST**
WRITER **NEALE WHITAKER**

GROOMING **DAVID NOVAK-PIPER**

There are two books Jason Mowen wants to lend me. One is a history of *Flair*, a sumptuous American design magazine whose flame burnt briefly but brilliantly over just 12 issues, from 1950 to 1951. The other is a biography of Luisa Casati, eccentric muse to Jean Cocteau and Cecil Beaton — and more recently John Galliano and Alexander McQueen.

As we chat in the compact, jewel-box apartment Mowen has decorated in inner Sydney, those books speak volumes of the refined idiosyncrasy of his style. Esoteric, perhaps, but always artfully showcased, as in the showroom he shares with Brazilian artist Eduardo Santos. Mid-century Italian chairs on a tribal rug with totems from central Africa or Papua New Guinea — where Mowen lived as as child — and an exquisite French lamp, backed with a bold canvas by Santos or Melbourne painter Robert Doble. It's a distinctive, luxurious, take-no-prisoners signature.

Mowen describes himself as "romantic and slightly eccentric. My grandfather was an architect who became a farmer. I had little interest in the farm so we spoke about architecture, art and aesthetics. He was also very well travelled, so I guess I got the travel bug from him too."

Having studied history, then interior design and decoration at RMIT in Melbourne, Mowen lived and worked in Madrid and London before returning to Sydney in 2009 to open the Redfern showroom that bears his name. Now working primarily as an interior designer, he defines his style as "fluid and art-driven". >



The living area sideboard is home to (from left) Barbie Kjar's *Knight* etch, a banana-shaped piece from Tribal Art Trader, Eduardo Santos's photograph *Landscape Series no 7*, and Ondene glass vessels. **ABOVE:** looking towards the kitchen, the armchair is from Martyn Cook Antiques, the pottery on the ottoman is from Tribal Art Trader and the dining chairs are covered with Place Textiles 'Veneto Stripe' from Studio LW.



"I HAVE INCREDIBLY ARTISTIC AND CREATIVE FRIENDS WHO I LEARN FROM EVERY DAY"



< The East Sydney apartment featured here was a dream brief despite its proportions. "The client was quite adventurous," explains Mowen. "The only thing she insisted on was a wooden floor and being able to seat eight people for dinner. The rest evolved naturally over time as we got to know each other.

"The biggest challenge was the ceiling height. When a small space has high ceilings, it's easier to create a sense of grandeur. You just have to be clever with scale, placement and function to get it right; it must be a little like designing a boat!"

Favourite items in the apartment include the late 1950s Italian sideboard in the dining/living area, and *Choroid Plexus*, the dark, brooding artwork by Doble and Melbourne photographer Simon Strong on the opposite wall. "Both are very sexy pieces," Mowen says. Despite the limitations of its size, the apartment feels rich and layered. Balancing somewhere between classic and contemporary, it is undoubtedly a home.

When asked about his influences, Mowen says: "I will always be inspired by Jacques Grange — the French designers are the best. And I can't stop looking at the interiors of Hubert de Givenchy, Yves Saint Laurent and Bill Blass. My 14 years in Europe were also a great influence — I met extraordinary people there who were generous with their knowledge and experience. At the same time I have incredibly artistic and creative friends here who I learn from every day."

Jason Mowen joins Vogue Living *as a regular contributor next issue. To learn more about him, visit jasonmowen.com.* **VL**

ABOVE: the view takes in Sydney's Domain, while Doble & Strong's *Xylem* dominates one wall. **LEFT:** Søren Solkær's *Björk* overlooks a bed, made with Society linen. The Lobmeyr glassware is from Ondene. **Details, last pages.**

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KITCHEN APPLIANCES HANDMADE IN ITALY



making waves

To improve on the kayak's 4000-year-old design, Ben Cooper, **right**, and Andrew Simpson, **left**, have used plywood and carbon fabric to create the O Six Hundred, an ultra-light kayak that comes flat-packed so you can assemble it at home; osixhundred.com.



A STUDY IN FORM

*Sinuous and sculptural, Giorgetti's 'Move' rocking armchair, **left**, designed by Rossella Pugliatti, is now available from Space Furniture; spacefurniture.com.au.*

OUR LOVE AFFAIR WITH NORTHERN EUROPE CONTINUES AS THE NATIONAL GALLERY OF VICTORIA'S *NORDIC COOL: MODERNIST DESIGN* CELEBRATES ALL THINGS SCANDINAVIAN. UNTIL 31 DECEMBER; NGV.VIC.GOV.AU.

jam sessions

Guy Keulemans and Kyoko Hashimoto (whose 'Double Scoop' ring is pictured, **right**) have been named the new designers-in-residence at Adelaide's Jam Factory gallery; jamfactory.com.au.



SETTING the pace

CELEBRATIONS OF NEW DESIGN ARE MET WITH AN APPRECIATION FOR THE CLASSICS.



Timeless classic

Inspired by smart tailoring, Elegant Muse is an eight-piece range of chairs, sofas and ottomans by interior designer and TV presenter Shaynna Blaze. Launched last year, the pieces, including this 'Sinatra' chaise, have just become available; molmic.com.au.



POINT TO PROUVE

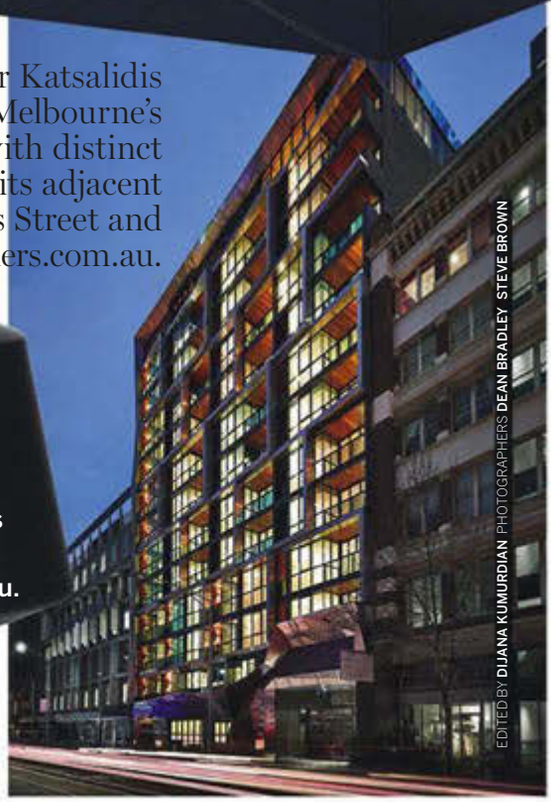
Following the success of their 2011 collaboration, G-Star Raw and Vitra have reunited to put a new spin on Jean Prouvé's office classics, like the 'Fauteuil Direction 1951' chair, **above**; vitra.com.

STREET SMART Fender Katsalidis Architects have designed Melbourne's 108 Flinders building, **right**, with distinct façades to reflect the moods of its adjacent streets — urbane Flinders Street and grungy ACDC Lane; 108flinders.com.au.



bright idea

Filling the void left by Designex, new Melbourne fair DEN will showcase the best in local and overseas design, such as Mattias Ståhlbom's 'Can' lamp for Zero Interiör. 14–16 May; denfair.com.au.



EDITED BY **DIJANA KUMURDIAN** PHOTOGRAPHERS **DEAN BRADLEY STEVE BROWN**

FOR MORE DESIGN INSPIRATION visit vogueliving.com.au


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AUSTRALIAN STORY

Opening on 21 March at the Art Gallery of New South Wales, *The Photograph and Australia* will comprise both fine art photography and private snapshots. Rich imagery such as David Moore's *Migrants Arriving in Sydney* (1966, **below**) will be included in a selection dating as far back as 1845. Until 8 June; artgallery.nsw.gov.au.





A nod to Ned

Adam Cullen's *Unforgiven (Ned Kelly and Constable Fitzpatrick)* (2011, **left**) features in the Bendigo Art Gallery's group show *The Story of Ned Kelly and the Art He Inspires*, which also includes work by Sidney Nolan. 28 March–28 June; bendigoartgallery.com.au.

THE LIGHT FANTASTIC

After a sell-out show at London's Hayward Gallery, 20 light-based artworks, including Carlos Cruz-Diez's neon-imbued *Chromosaturation* (1965–2013, **below**), will make up *Light Show* at Sydney's Museum of Contemporary Art Australia. 16 April–5 July; mca.com.au.

GALLERY **TOUR**

PAST PERSPECTIVES AND FUTURISTIC VISIONS MIX TO PIQUE CURIOSITY AND PROVOKE THOUGHT.



SYMBOLS OF STRUGGLE

Sydney's Artbank gallery showcases Aboriginal artist Robert Campbell Jnr with an exhibition called *History Painter*. Spanning two decades, it features 25 works, including *Chained Aboriginals* (1986, **left**). Until 23 May; artbank.gov.au.



READY TO SERVE

Ken and Julia Yonetani's *The Last Supper* (2014, detail **right**) is on at Hawkesbury Regional Gallery until 29 March. A feast-laden, four-metre-long table made entirely from groundwater salt references both the environment and the history of still-life itself; hawkesbury.nsw.gov.au.



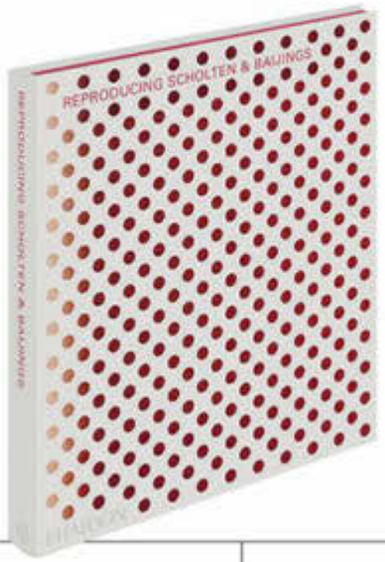
CERAMICIST VIPOO SRIVILASA'S PLAYFUL SCULPTURE *BUNNY BOY* (2015, LEFT) FEATURES IN *HAPPY LAND*, HIS NEW EXHIBITION AT THE SCOTT LIVESEY GALLERY IN MELBOURNE. 4–28 MARCH; SCOTTLIVESEY GALLERIES.COM.

EDITED BY **FREYA HERRING** PHOTOGRAPHERS **MARCUS J LEITH SILVERSALT SIMON STRONG** ALL OTHER IMAGES COURTESY THE GALLERIES AND ARTISTS


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writers' CORNER

THESE TITLES BY EXPERT DESIGN AUTHORITIES SPEAK VOLUMES.





REPRODUCING SCHOLTEN & BAIJINGS

By **LOUISE SCHOUWENBERG** (Phaidon, $120). Two of the Netherlands' most popular contemporary designers, Stefan Scholten and Carole Baijings, open the doors of their studio to reveal their design process, from sketches and prototypes to the polished, final product (such as the 'Tea with Georg' teapot, above right). Reflecting the pair's love of experimenting with colour, this monograph is bursting with vivid accents, making its design almost as captivating as its content.

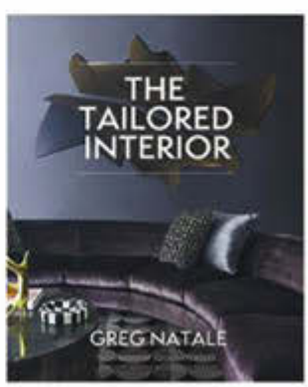


ECCENTRIC HOMES

By **THIJS DEMEULEMEESTER** (Luster, $120). Though Belgian interiors are typically associated with pared-back Scandinavian style, *Eccentric Homes* proves this isn't always the case. Author Thijs Demeulemeester has sought out homeowners who have "no fear of putting aside the sacred edict that 'less is more'". The result is a curious array of colours, textures and styles, with a healthy dose of kitsch — and some collections that cross the line between eccentric and strange. As antiques dealer Leo Coolen declares of his singular aesthetic: "I only buy what no-one else likes." Keep an open mind and you might uncover an eccentric streak of your own.

THE TAILORED INTERIOR

By **GREG NATALE** (Hardie Grant, $70). In his first book, acclaimed Sydney designer Greg Natale shares the principles and creative process behind his signature bold, elegant interiors — a sensibility that American designer Jonathan Adler describes in the book's foreword as "the ability to make perfection look effortless". Chapters explore topics such as proportion, and colour and pattern, while practical decorating guides demonstrate everything from styling a coffee table to creating contemporary, marble-clad interiors. Easy-to-follow tips and advice abound, and with Anson Smart's beautiful photographs showcasing many of Natale's 'tailored' interiors, there's plenty of visual inspiration here too.





JEAN-LOUIS DENIOT: INTERIORS

By **DIANE DORRANS SAEKS** (Rizzoli, $115). Jean-Louis Deniot's style is distinctive: understated, sophisticated and unashamedly French. "Ethically and aesthetically I never repeat a design," says the Paris-based designer. "I use mostly antique or one-of-a-kind pieces, and I custom-design everything else." The book dwells mainly on Deniot's French projects — including his own phenomenal Paris residence — but international work makes a cameo, including homes he designed in Chicago and Los Angeles. Favouring muted tones with flashes of metallics, Deniot's interiors have been compiled into a perfectly chic read.

ANOUSKA HEMPEL

By **MARCUS BINNEY** (Thames & Hudson, $90). A lavish celebration of New Zealand-born hotelier and designer Anouska Hempel's work, this absorbing and thoroughly glamorous book delves into her inspirations, attempting to trace the development of this "savant of the visual". From her Zen-like architectural austerity to her use of op-art effects, *Anouska Hempel* features (among many other projects) the designer's opulent yacht Beluga; her now-defunct minimalist London hotel, The Hempel; and her stately former English country house, Cole Park: a manor replete with 20 meticulously decorated rooms, manicured gardens and a moat.



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EDITOR-IN-CHIEF





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PHOTOGRAPHERS **FELIX FOREST** (STILL-LIFE) **PETER BREW-BEVAN** (PORTRAIT) STYLIST **ALEXANDRA GORDON** JONATHAN ADLER 'NIXON' MARBLE COFFEE TABLE **COCO REPUBLIC** THE COUNTRY TRADER GLASS URN **NO.18** FLOWERS **GRANDIFLORA** BACKGROUND PAINTED IN **PORTER'S PAINTS** 'GLASS' **DETAILS, LAST PAGES**

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RETAIL DISCOVERIES, SECRET FINDS AND THE VERY LATEST WORD FROM THE STREET



Sibella Court sits on one of her sourced pieces, a foldable timber bench, in her Sydney store, The Society Inc. The background motifs, seen throughout, were written in dry brushstrokes by signwriters Lynes & Co. **Details, last pages.**

secret SOCIETY

SIBELLA COURT LOVINGLY CURATES HER TREASURE TROVE OF OBJECTS PAST AND PRESENT AT A NEW ADDRESS.

PHOTOGRAPHER **NICHOLAS WATT**
WRITER **FREYA HERRING**



"I wanted a SPACE people are *inspired* by, so if they don't WALK OUT with *SOMETHING*, they walk out *with an idea*"





What drives designer and stylist Sibella Court is not a just-finished design in all of its polished perfection. It's the small histories behind each object; how they came to be and how they have been used and enjoyed since their conception. Having moved her Sydney store from Paddington to St Peters, The Society Inc reflects these ideas — old objects matched with new; layers of fabric, cushions and unfinished surfaces all brought together in a way that feels effortless and comfortable.

"I always use history as the base for my interiors," says Court. "Every object that I surround myself with, at home particularly, should make me recall where I was or who I was with — whatever it happens to be, it triggers a memory." In this way, Court has developed relationships with designers, makers and tradespeople the world over; and much of her life is spent travelling to meet them wherever they are, bringing their wares, and their stories, back to Australia and into her shop.

These efforts make The Society Inc so exceptional; every object has a tale to tell. "I want to share all the people I work with — I like telling people who made the floor or who paints our signwriting," says Court. "I wanted a space people are inspired by, so if they don't walk out with something, they walk out with an idea."

The 'new' building actually dates from 1901. "It's the old Taubmans factory," Court says. Size-wise, it's a far cry from the intimate Paddington store. So there's more room to display her ever-growing collections, which range from ceramics by Byron Bay's Anna Karina; to pastel-toned stools by Noosa's Green Cathedral; and ethereal mosquito nets dip-dyed by Sydney textile studio Shibori. Court has even collaborated with renowned Australian surfboard makers McTavish.

All around, motifs on the walls by signwriting company Lynes & Co speak of pirates. Even a ceramics range Court designed in Bali has 'I was born on a pirate ship' emblazoned on its base. "I've always had a funny thing about pirates," she says. "The romance of sailing the seven seas, looting for gold and silk — they found spices that were never seen before." Much like Court herself; bringing treasures to our shores, and lucky for us that we can plunder her finds.

The Society Inc, Warehouse 3.02, 75 Mary Street, St Peters NSW, (02) 9331 1592; the societyinc.com.au. **VL**



The hardware wall provides picturesque storage for smaller items. In the foreground, stools by Green Cathedral and a barnacle pot create more visual interest. **OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT:** in front of Court's extensive paint range, a whaling dinghy is a talking point among customers; tools, a cuttlefish necklace and a McTavish surfboard are among items displayed on one wall; on another, a Kohler basin fits snugly into a stand customised by Court's blacksmith. **Details, last pages.**

Greg Natale with the side table, medium coffee table and compact arm chair from his Worlds Away collection, as well as his 'Palm Springs' rug for Designer Rugs, seen here in custom colours.

GOLDEN *AGE*

WITH A GLAMOROUS DEBUT AMERICAN COLLABORATION, THE FUTURE LOOKS BRIGHTER THAN EVER FOR GREG NATALE

Sydney designer Greg Natale's recent collaboration with American brand Worlds Away has proven a match made in heaven — the resulting furniture collection is a sophisticated combination of 1970s glamour and Natale's signature bold, tailored style. "I like the refined sexiness and slick lines of the '70s," he says. "The materials I've chosen, such as glass and marble, deliver that sleek minimalism, while gold leaf suggests opulence."

A shared passion for the Hollywood regency style is also evident in the range, which includes coffee tables, consoles and a stunning étagère. "I love regency's celebration of indulgence," explains Natale. "It mixes clean and classic lines with layers of pattern and opulence, casting them through a modern lens; it's a style that still works perfectly today."

Further influences include architecture and fashion. "I like to work with repeat patterns, so the Colosseum's iconic arches offered the perfect inspiration," says Natale. "And Halston and Tom Ford are two major influences on my style."

With a second wallpaper collection for Porter's Paints, a cement tile range for Teranova and a cushion collaboration with One Duck Two, as well as a hotel project, a slew of houses and the US and UK launches of his book *The Tailored Interior* (Hardie Grant, $69.95), to say 2015 is shaping up to be a huge year for Natale is understatement indeed. *For details, visit gregnatale.com* **VL** DELICIA SMITH

PHOTOGRAPHER **FELIX FOREST**



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LOUNGE LOVER

Clean lines and crisp white rule with the 'Ari' sofa (from $4050, **left**), crafted by Melbourne-based design duo Lisa Vincitorio and Laelie Berzon for Something Beginning With; somethingbeginningwith.com.au.



Light fantastic

Elegance never goes out of style — and the 'Softscape' glass pendant lights, $1110 each, by Helen Kontouris will brighten up your world; stylecraft.com.au.

AUSTRALIAN SKINCARE BRAND AESOP HAS CELEBRATED THE OPENING OF ITS 100th STORE WORLDWIDE, IN OSLO, NORWAY. WITH A DOMED CEILING AND WHITEWASHED WALLS AND FLOOR, THE SNØHETTA ARCHITECTS-DESIGNED SPACE, **BELOW**, IS A SERENE PLACE TO SHOP.





These classic Danish Lyngby porcelain vases (from $60, **below**), are now available from Spence & Lyda; spenceandlyda.com.au.

SOFT SELL

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PLATE UP At East Coast Lounge in Sydney's Chowder Bay, patrons can purchase beautiful homewares, such as this palm tree plate ($77, **right**), while indulging in artisanal grazing platters, carefully selected wines, and teas from New York's acclaimed Bellocq; eastcoastlounge.com.au.



EXTRA SENSORY

*Designed by Sibling, Dust's debut store is a vast, gleaming space, **above**, that's inspired (like its fashion, fragrance, tea, printed material and music product lines) by the five senses. 114 Russell Street, Melbourne Vic, (03) 9663 9819; dustredux.com.*

Go with the throw

Lightweight and super-soft, this new collection of throws from Melbourne designer Sunday Ganim ($230 each, **right**) has us struggling to pick a favourite from the three colourways. They're perfect for home or the park; sundayganim.com.



EDITED BY **DANIELLE SELIG** PHOTOGRAPHER **TOBIAS TITZ** (DUST)
WRITER **DELICIA SMITH**



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interiors

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The lounge room of this Sydney home boasts prized pieces such as Jaime Hayón's 'Favn' sofa, Finn Juhl's 'Pelican' table and Arne Jacobsen's 'Egg' chair. The reverse view is just as impressive. Full story, page 84.

PHOTOGRAPHER **PRUE RUSCOE** WRITER **DAVID HARRISON** STYLIST **KIRSTEN BOOKALLIL**



A replica of an antique Dutch chandelier, from the Axel Vervoordt Home Collection, hangs above Eero Saarinen for Knoll 'Tulip' chairs and 'Saarinen' dining table in the informal dining room of hair colourist Louise Galvin's London home, built in 1883. A Murano 'Medusa' lamp sits on a walnut sideboard by George Nakashima, and the artwork next to the carved stone inglenook fireplace is by Lucien Freud. **OPPOSITE PAGE:** the bay window of the same room features original leaded windows overlooking the rear gardens. The 18th-century-style armchair in linen, matching footstool and sofa are all from the Axel Vervoordt Home Collection. **Details, last pages.**

living HISTORY

A LIGHT TOUCH AND A KEEN EYE TRANSFORM A HISTORICAL LONDON HOME FROM LACKLUSTRE TO SPECTACULAR.

PHOTOGRAPHER/WRITER **MICHAEL PAUL**



Louise Galvin is quick to point out that, although her family's sumptuously renovated home in London's Kensington is an important historical building, it is first and foremost a family home. "However, we recognise our responsibility as custodians of a house that holds a special place in the history of London's architecture," she says.

Galvin, daughter of British hair colourist Daniel Galvin — whose celebrity clients have included Twiggy and Diana, Princess of Wales — is a respected hair colourist in her own right. With her husband, television executive Charlie Bracken, she is also the owner of one of the most extraordinary examples of residential architecture in the city. Home to many a London luminary before falling into disrepair in the early 1980s, the couple has painstakingly renovated the house over the past few years. Their commitment to preserving the provenance of this heritage-listed property is easy to see.

The house was built in 1883 for Henry John Coke, the son of the first Earl of Leicester and neighbour to dramatist and librettist William Gilbert (of Gilbert and Sullivan fame). >

In the drawing room, a 1960s sofa by Milo Baughman for Thayer Coggin is matched with Axel Vervoordt chairs, a coffee table by Jules Wabbes and an Oluce 'Atollo' lamp by Vico Magistretti. The artworks are all by Peter Doig.



HER VISION WAS TO CREATE LIGHT, NATURAL SPACES WITH AN ORGANIC FLOW







CLOCKWISE FROM TOP LEFT: in the formal dining room, a Jules Wabbes table is paired with his 'Louise' chairs for Bulo. The ceiling light is by Michael Anastassiades, while the two paintings are by Ida Barbarigo; the sideboard is by Josef Frank; in the main living room, a 'Bambi' chair by Rastad & Relling, two Vervoordt chairs in blue and a 'Moon' sofa by Vladimir Kagan are arranged around a Martin Szekely coffee table, below an artwork by Anthony Benjamin; an Ico Parisi lamp rests atop a 'Bahut' sideboard by Charlotte Perriand, between artworks by William Scott (left) and Wilhemina Barns-Graham.







CLOCKWISE FROM TOP LEFT: Louise Galvin on the third-floor landing, framed by the home's elaborate Victorian oak staircase; a rare Angelo Mangiarotti marble table stands in the panelled entrance hall. The wide-plank pale-oak floorboards run throughout; a Murano glass chandelier by Venini hangs in the landing; in Galvin's study, an African rosewood desk and table by Jules Wabbes provide ample working space. The sofa was custom-made by the Axel Vervoordt Home Collection, and the painting is *Jeu Nuancé* (1961) by Ida Barbarigo.







The central island in the predominantly white kitchen is statuary marble. The light is another replica of an antique Dutch chandelier from the Axel Vervoordt Home Collection.

"A PARED-BACK APPROACH WAS CENTRAL TO CONTRAST WITH THE BUSY MOULDED CEILINGS"



In the master bathroom, a marble bath from London's Limestone Gallery sits before the Holbeinesque leaded windows and beneath a Murano glass chandelier by Venini. **OPPOSITE PAGE, FROM LEFT:** the façade of the house, designed in the early 1880s by Ernest George and Harold Peto, represents the high point of late-Victorian architectural individualism, with its mix of motifs from northern European merchant mansions and more common features of Victorian residential architecture; in the library, a 'Senior' armchair by Marco Zanuso sits beneath a Nahoor 'Mahari' floor lamp. The painting is by Roger Hilton. **Details, last pages.**





< It was part of a residential development by esteemed London architects Ernest George and Harold Peto. Exponents of a flamboyant and novel architectural style, their distinctive look came from transplanting motifs from northern European merchant mansions upon the stock of the rather reserved, indigenous Queen Anne style.

At first glance, the house displays the usual trappings of Victorian residential architecture — red brick, blocked stone dressings, leaded lights and high, tiled roofs. However, on closer inspection, the façade is decorated with vernacular motifs from the merchant mansions of Holland and Flanders. As one of the central houses in a row, it has a shaped gable broken into by a chimney, while a triple-storey porch and arched stone balustrade add elegance to the exterior.

When Galvin and Bracken — who have two young children together and five older children from their first marriages — first saw the house, many previous prospective buyers had been put off by its dark appearance and oppressive interior. "We could see beyond its current state and visualise the way it could look," says Galvin. "The proportions of the rooms were beautiful, as were the decorative moulded ceilings, panelling, staircase and fireplaces. We knew the bones of the house were right."

From the beginning, her vision was to create light, natural spaces with an organic flow from room to room — an approach that mirrors her beliefs in life and strongly held views on the environment.

Soon after the sale was agreed in 2012, London architect David Quigley was engaged to handle the structural work. Galvin had been introduced to Axel Vervoordt through her friend, designer Ilse Crawford, and after visiting Antwerp and seeing Vervoordt's work for other clients, she commissioned his company to undertake the interior design. The brief was to keep the core integrity of the original building by creating a fresh, uncluttered look that would place the emphasis on the furniture, art and architectural features.

Barbara de Belder-Maselis, lead designer at Axel Vervoordt, explains the practice's thinking. "We take a very different approach to other interior designers," she says. "Right at the beginning, it's important to understand the family, their personality, lifestyle and how they want to live. The house evolves together with the client, and along this journey we try to translate their needs in the most natural way and to make connections with the past, present and future."

Galvin and the team chose a white-based palette for the interiors to integrate the family's existing art and furniture collection, while respecting the house's history. "We took into account the family's desire for simplicity and natural spaces," says de Belder-Maselis. "A pared-back approach was central to contrast with the busy moulded ceilings, panelled walls and fireplaces."

The house is largely furnished in classics pieces from the early-to-mid-20th-century. Their bold, graphic shapes combine with the white walls and refined colour palette to evoke a contemporary feel; an elegant simplicity. The precise, symmetrical style of Belgian furniture and interiors designer Jules Wabbes makes him a particular favourite of the couple. "For us it was love at first sight," says Galvin.

The interior she and the Axel Vervoordt team have created will continue to evolve; it's a house that will grow with the family while holding onto its heritage. A functional home that meets the needs of busy people, every room has a purpose. Yet, despite these practical needs, the interior features sublime touches of glamour and elegance, thanks to Galvin's passion for history and eye for beauty. **VL**



SERENITY

ONE OF A ROW OF THREE HOUSES DESIGNED AT THE SAME TIME, THIS OCEANSIDE RETREAT IN SYDNEY IS A TRIUMPH OF PLANNING, OBSERVATION, INTEGRATION AND FINESSE.

PHOTOGRAPHER **PRUE RUSCOE** WRITER **DAVID HARRISON**
STYLIST **KIRSTEN BOOKALLIL**



The terrace of the house includes a pool and views over the beach to the headland and, **OPPOSITE,** the Tasman Sea. A Paola Lenti 'Float' outdoor lounge chair and ottoman from Dedece are in the foreground. **Details, last pages.**



In the lounge room, the centrepiece is a rug designed by Kirsten Bookallil for Designer Rugs which features a geometric pattern inspired by artist Sonia Delaunay. It acts as a landscape for the 'Favn' sofa by Jaime Hayón and 'Egg' and 'Swan' chairs by Arne Jacobsen — all from Fritz Hansen through Cult. The table is Finn Juhl's 'Pelican' for Great Dane.

"THERE HAS TO BE THAT ELEMENT OF DELIGHT THAT



... ELEVATES IT TO THE REALM OF A PIECE OF ART"



A 'Beat' pendant light by Tom Dixon hovers over a 'Saarinen' dining table by Eero Saarinen for Knoll, both from Dedece. 'Wishbone' chairs by Hans Wegner for Carl Hansen & Søn surround the table, while Hay 'Kaleido' trays by Clara Von Zweigbergk sit atop its surface, all from Cult. **OPPOSITE PAGE:** in the family room, a brighter version of Kirsten Bookallil's rug is surrounded by a 'Bend' sofa by Patricia Urquiola for B&B Italia, from Space Furniture, and a 'Prince' chair by Rodolfo Dordoni for Minotti, from Dedece. A few mid-century classics feature, including a Warren Platner for Knoll side table, from Dedece, and an Isamu Noguchi coffee table for Herman Miller from Living Edge. A Serge Mouille 'Two-Arm' light from Cult provides lighting.



Designing more than one house at a time is a rare opportunity for an architect — so when the commission to design three residences in a row, in the eastern Sydney suburb of Bronte, was offered to Walter Barda, principal of Walter Barda Design, he made the most of his passion for integrated landscaping and abstract forms.

The Hilltown House is one of the three. Perched on a hill facing south-east, taking in the views of Bronte beach and the sea, it has the strength of a fortress but remains soft and organic where it counts.

Many years in the making, the site for The Hilltown House initially attracted its owners purely by virtue of its unique location. In their eyes, Bronte represents the ideal waterside suburb, with a beautiful family-friendly beach and close proximity to Bondi's vibrant scene but far enough away from the famous beach to escape the crowds.

Thanks to the highly refined master plan and flowing landscape design developed by Walter Barda Design, the finished house enjoys immense privacy and the views are framed by advanced greenery and carefully positioned walls. While the orientation to the south-east has the advantage of wonderful views, it also brings exposure to frequent storms — and it was in response to this dichotomy that Barda looked to the surrounding Bronte landscape for a solution. He describes the front elevation as having something of the feel of a rampart, but for most observers it is a beautifully sculptural layering of sandstone and vegetation. "We observed local features such as the so-called 'Bronte Terraces' — street cuts made with large blocks of sandstone — and the eroded sandstone rock ledges that overhang the nearby beaches," says Barda. "We took these visual cues of cantilevered sandstone and hanging gardens and they became a metaphor for the overall project."

The house has a lighter, more delicate face to the rear, where the orientation is to the north-west and the building and its gardens act as sun-traps during winter. Unlike many architectural practices, Barda likes to keep the landscaping in-house so the built environment and the landscape are heavily intertwined. "The landscaping has been key to the project's success," he says. "There are spaces on the building's exterior which we consider to be outdoor rooms, walled with carved hedging and greenery that creates privacy but contains the outdoor space in a very architectural way." In fact this sense of privacy and the maximising of the location were the owners' only key requirements.

The basic design problem, however, was how to create a sense of journey up a steep site in an interesting way, rather than resorting to a lift. "We saw an architectural solution in the idea of a 'hill town' with an internal street that winds its way, via a series of staircases, through various private and communal spaces," explains Barda. "It became a sort of irregular spine for the building."

Touchstone Constructions was given the contract to complete the task because of the quality of its work across a number of previous Barda projects. "The amount of curves in the building tested all the trades but the result inside and out is exceptional," he says. >

< This type of curvilinear structure has a tendency to complicate things for interior designers, but Kirsten Bookallil addressed the freeform space with even more curves. The largely Scandinavian furniture selection shares the building's organic approach, with soft, rounded forms and a restrained use of colour. "I had known the owners for many years and had a good understanding of what they wanted," says Bookallil. "Meticulous thought had been applied to every part of the design and my job was to work with Walter's structure, not to dominate it. We used a lot of calming shades in blue and green, but in the family room, where more timber was used, we placed a greater emphasis on warmer tones."

This approach is most evident in two large circular rugs designed by Bookallil for the project. Influenced by the paintings of Sonia Delaunay, her bespoke rugs — one for each end of the large, S-shaped lounge/dining/family area — define the two zones. The rug of cooler colours sits with design classics including a vintage tan leather 'Egg' chair by Arne Jacobsen at the more formal end, while the rug in the family room reflects the coppery tones of the wooden ceiling and kitchen.

The cleverness of this house is the juxtaposition of a tough external appearance responding to the landscape and climate with the open fluidity of light-filled internal spaces. "There is a school of thought that architecture without poetry is a failure," says Barda. "I agree. There has to be that element of delight that sets it above the mundane or the good solution and elevates it to the realm of a piece of art — something beyond the day-to-day." That's The Hilltown House in a nutshell. **VL**

In the master bedroom, a Finn Juhl 'Poet' sofa from Great Dane and a Greta Grossman for Gubi 'Gräshoppa' floor light from Cult sit beneath a photograph by Felix Forest from Becker Minty. A Jenny Black for Orsjo 'Lean' light from Great Dane illuminates the bed, made with Society bed linen from Ondene. **ABOVE LEFT:** The New Guinea rosewood curved staircase is a major feature of the house. Below a Derek Henderson photograph, candlesticks from Pond are displayed upon a vintage Danish rosewood credenza. **Details, last pages.**

THE LARGELY SCANDINAVIAN FURNITURE SELECTION SHARES THE BUILDING'S ORGANIC APPROACH, WITH SOFT, ROUNDED FORMS AND A RESTRAINED USE OF COLOUR





new york storeys

IN MANHATTAN'S WEST VILLAGE, A SIX-STOREY TOWNHOUSE HAS BEEN GUTTED AND REIMAGINED FOR FAMILY LIFE.

PHOTOGRAPHER **NGOC MINH NGO** WRITER **LUCIE YOUNG**



In the panelled den of British expats Annabel and Jos White's New York townhouse, a Christopher Howe ottoman covered with vintage suzani fabric and a plaid rug by Vivienne Westwood for The Rug Company add colour and texture. **OPPOSITE PAGE:** designed by architect Basil Walter, wooden panelling in the entrance hall hides a secret bathroom and coat cupboard. **Details, last pages.**





In the first-floor sitting room, **ABOVE** and **OPPOSITE**, The Rug Company's 'Mamounia Sky' rug complements the Christopher Howe sofas and ottoman used as coffee table, covered with Pierre Frey fabric. A late-19th-century mirror from Rose Uniacke hangs above a marble mantel from Chesney's (above), while, on the other side of the room, a tapestry from The Rug Company hangs above a French mirrored cabinet from Lorfords Antiques (opposite). **RIGHT:** the open-plan kitchen and dining area opens out to the back garden terrace on the lower-ground floor.

We drove the neighbours mad," says Jos White, talking about the three-year renovation of the family's townhouse on one of the most desirable streets in Manhattan's West Village. The Whites' neighbours, Anna Scott Carter and Graydon Carter, editor of *Vanity Fair*, who live a couple of doors away, were among those who experienced the worst of it. The most embarrassing moment, recalls Jos, was when the street had to be closed to crane in hardware for his rooftop office. "I heard one of the other neighbours mutter, 'Who *are* these people?'"

Jos is a successful British technology entrepreneur. He and his wife Annabel, the former director of The Rug Company in New York, moved to Manhattan in 2001. After Jos sold his technology company Message Labs for US$695 million in 2008, the couple bought their dream home in the West Village and hired the Carters' architect, Basil Walter, to do the renovation. The resulting home is an enchanting mix of grand and practical; open plan and intimate; English and American; bright colours and relaxed neutrals.

From the small entrance hall, guests step straight into an opulent 12-metre-long living area with Christopher Howe sofas, huge tapestries by contemporary artists Kara Walker and Julie Verhoeven, and a wall of modern windows opening on to a terrace overlooking the garden.

Most evenings, the Whites relax in the den. "I get so excited to sit here and watch television, flick through a magazine or be on the computer," says Annabel. This cosy room is lined with 17th-century wood panels bought in L'Isle sur la Sorgue, Provence. "It didn't all fit quite right, so there are a couple of faked pieces," says interior designer Poonam Khanna who, together with Annabel and her British interior-designer friend Sarah Russell, was responsible for the decorative choices.

The den overlooks the tree-lined street and can be opened up to flow into the main space for parties. But most nights, the doors are closed so the couple can have some adult time away from their three young children Sammy, nearly two, Ophelia, three, and Fred, five. "Annabel and Jos wanted a house that felt youthful, which had a lot of open community spaces," explains Walter, founder and principal of BW Architects. >







LEFT: a bold green leather-clad banquette tucked into a nook in the kitchen creates an informal eating area for the three young children, while at the other end of the room, **OPPOSITE**, Rose Uniacke's 'Drapers' table provides a place for bigger family dinners, lit from above by Remains Lighting 'Oskar 15' pendants. The soapstone island and marble butcher's block are by BW Architects.

THE LOWER-GROUND FLOOR IS THE HEART OF THE HOME; A HUGE



... FAMILY ROOM DEVOTED TO EATING, PLAYING AND LOUNGING





The main bedroom, has a neutral palette accented, **ABOVE**, by a 19th-century trunk from Hilary Batstone reupholstered with a candy pink fabric. An antique pale-blue Swedish armchair adds interest in the corner of the room, **RIGHT**, beside the fireplace with mirror from Lorfords Antiques. **OPPOSITE PAGE:** an alpaca rug from The Rug Company is placed on the floor below a Hilary Batstone disco ball in the main bathroom. **Details, last pages.**

< To achieve this, he pulled the house apart, stripping it back to its exterior walls and then painstakingly reassembling everything with subtle differences. Being a landmarked building, the 1840s façade had to look identical to the others on the street, but elsewhere there was room for improvement. Floors were put back at slightly different heights and, at the back of the house, two new terraces were added, along with large modern windows with sash bars. Inside, Walter removed the old zigzag staircase and created a sculptural oval stair that acts as a light well, channelling light down from the rooftop home office.

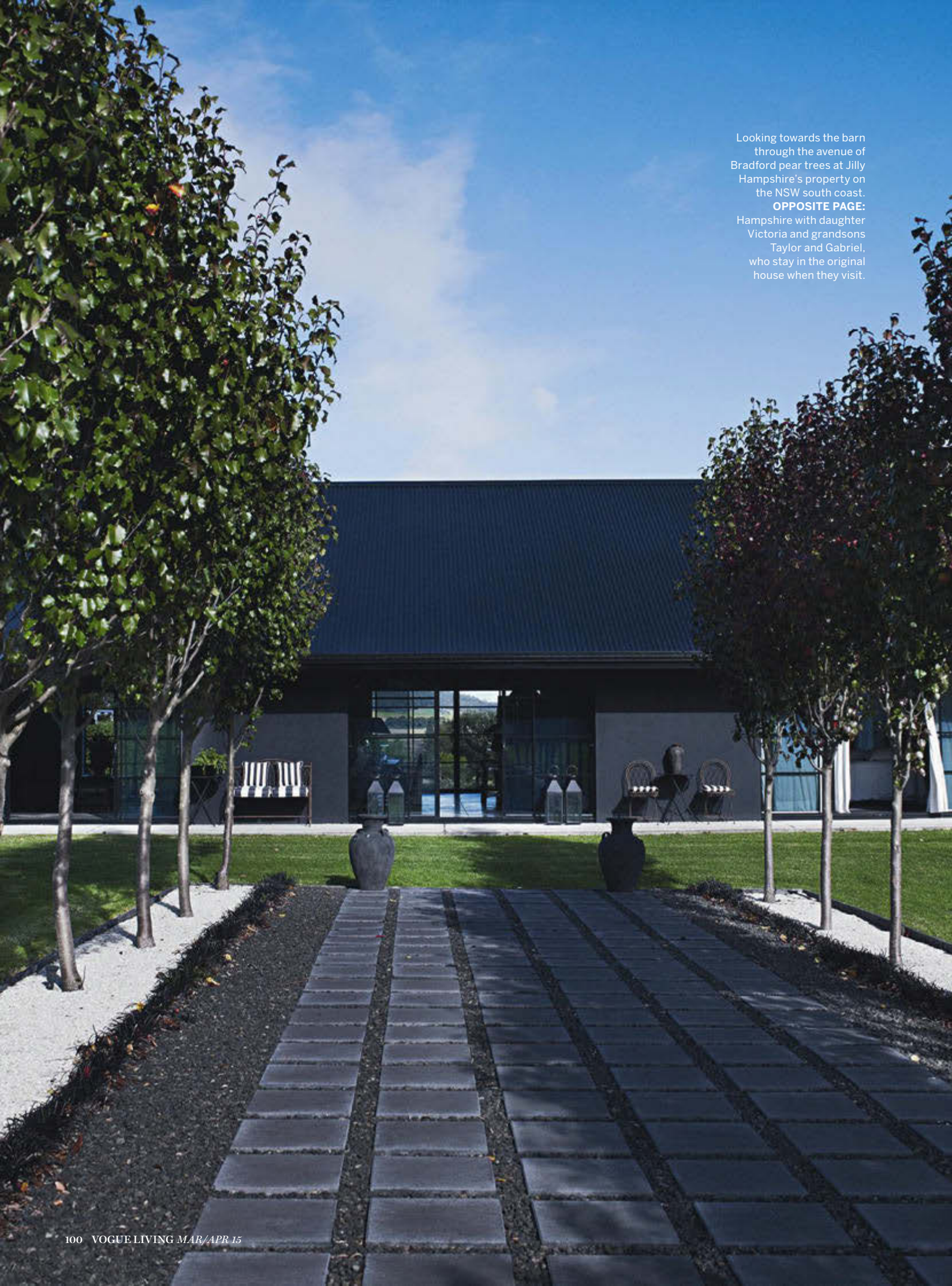
The resulting house has the charm of the original, but is essentially a modern six-storey layer cake. Perched on top of the original roof is Jos's 11.6-square-metre home office. "We've set a precedent," says Jos. "It is something none of our neighbours have done yet." Because of the building's landmark status, no additions can show from the street, not even a single brick. So Jos's office is set back four metres from the parapet. On the garden side, it has an angled wall of glass windows, which cantilever up using a hand crank.

Annabel says: "I like my wardrobe black, but my life colourful." It's no surprise, given her connection with The Rug Company, that she says it was all about the floors. A lot of the colour comes via the rugs. Her boldness often shocks friends, such as when she said she wanted a red stair runner. "They thought it would look very Hollywood," she says. But the Christine Van Der Hurd red silk dhurrie has a sensuous, liquid feel. "I love that it looks a little worn," she says.

Upstairs, the couple's bedroom is decorated in restful neutrals and has its own terrace. The master bathroom has a disco ball and silvery De Gournay wallpaper. "I don't close the blinds, though I probably should," says Annabel with a laugh.

The lower-ground floor is the heart of the home; a huge basement family room devoted to eating, playing and lounging that opens out to the garden. "My kids are lined up here in the morning," says Annabel. "We have lunch in the nook and dinner at the table." Standing in the living room, Annabel looks as though she might need to pinch herself. "I never imagined I'd be in a home like this; I grew up in Wisbech, a small town in Cambridgeshire." But here she is, a driving force behind this elegant home with a clever balance of grand gestures and cosy spaces. "We really use it all," she says. "To me, that's a testament to good design." **VL**





Looking towards the barn through the avenue of Bradford pear trees at Jilly Hampshire's property on the NSW south coast. **OPPOSITE PAGE:** Hampshire with daughter Victoria and grandsons Taylor and Gabriel, who stay in the original house when they visit.



barn DANCE

SYDNEY DESIGNER JILLY HAMPSHIRE CREATES A SHED SO SPECIAL THAT SHE CALLS IT HOME.

PHOTOGRAPHER **PRUE RUSCOE** PRODUCER/WRITER **ALEXANDRA GORDON**



Above the kitchen benchtop is a dramatic pendant light from Belgium, while a mix of ceramics collected on Hampshire's travels fills the shelves. The stools were found at a refuse station. **OPPOSITE PAGE:** at the barn's entry sits a chair from Grange and a Moroccan marble-topped table with lamps from Vintage Cargo. A '70s shell mirror hangs above. The breezeway beyond connects the barn with the original house and features Moroccan lanterns from Meizai, Ikea chairs and a plastic African rug. **Details, last pages.**



"THE ONLY THING THAT'S REALLY OF VALUE IS THE ARMOIRE... I THINK YOU CAN DECORATE WITHOUT EXPENSE"





While she may be known for Sydney shopping institutions Hampshire & Lowndes and Vintage Cargo, Jilly Hampshire has put down her roots two hours from the city, on the south coast of New South Wales.

After 10 months of hunting, she bought a 1972 kit home on about a hectare of land near Berry. "It was meant to be a place where everyone comes together for weekends and holidays," explains Hampshire of a house that's often brimming with her four adult children and their families. "My son Jeremy loves surfing and they all love the beach, which is nearby. It's perfectly situated."

The designer — who shares an innate flair for interiors with her sisters Claire Geissler and Anouska Hempel, and her daughter Victoria — first renovated the original four-bedroom, two-bathroom home. Then she set about creating the barn-style sanctuary she had always wanted. Incorporating an open-plan living space with a mezzanine office, plus a bedroom and a bathroom, the 10 x 25-metre charcoal-painted building extends out from one end of the existing house, with a breezeway in between.

It was a challenge to find a builder who could construct a shed of those proportions without the interference of support poles, she admits. "He'd done sheds before, but not a shed that was to be a home!"

To further complicate matters, the layout of the living space had to take into account the dimensions of a kitchen that Hampshire had in storage. "I did a wooden kitchen in my conservatory in Sydney; Christopher Norris made it. Then a friend of mine said, 'I love it — I'm going to get him to make one for me,'" explains the designer. However, the friend ended up selling her house, and the new owners planned to replace the kitchen, so Hampshire offered to take it off their hands.

During construction, she ran back and forth between the storage facility and the barn to ensure the measurements of the kitchen, scullery and staircase behind it all lined up. "It was a nightmare," recalls Hampshire. But she is happy with the result, having painted the cabinets grey and added a concrete benchtop made by Raffaele Lombard, Victoria's husband and partner in her eponymous interior design studio. >





The large sitting area required a custom fireplace and sofas, made by Elio Upholstery, while the fans were painted black to suit the space. The rug, a piece of carpet Hampshire had bound, softens the polished concrete floor. The standing light is from Vintage Cargo. **OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT:** an adjacent pool gets plenty of use from Hampshire's eight grandchildren; around the 14-seater dining table, bought from nearby Woodbyne boutique hotel, are bamboo directors chairs from Equator; lanterns, candlesticks and a Vintage Cargo lamp and sideboard create a striking vignette and servery at the end of the dining table.



< The scale of the building called for several custom-made elements. "That living space is so big that you have to get the proportions right," says Hampshire. The sofas and armchairs were designed to fit the room, as was the oversized fireplace around which they're placed. Hanging above it is a similarly grand print of her late husband Peter. The dining table is big enough to seat 14 people, while even larger lunch parties, a common occurrence at weekends, are set up in the avenue of Bradford pear trees at the front of the barn. "I remember reading a David Hicks garden book years ago and thinking, 'Oh, I love that look,'" says Hampshire of the inspiration behind the architectural-style planting.

While every corner of the barn house embodies her personal style, nothing is too precious. "The only thing that's really of value is the armoire," says Hampshire, who has used the circa-1850 piece for everything from a linen press to a pantry and now a drinks cupboard. In contrast, directors chairs sit around the dining table. "I think you can decorate without expense; I could spend my days buying old furniture and doing it up," she says, giving as an example an old coffee table she bought at a refuse station for Lombard to resurface in micro-concrete.

Her new home is also devoid of finishes and fussy trimmings. Polished concrete flooring, for example, is found everywhere except the bedroom and office. "You can have a party and the next day you wouldn't have a clue," says Hampshire. There are no skirtings, architraves or cornices. "As my mother said, 'They are there to be dusted.'"And there are no curtains or blinds on the steel-framed sliding doors — except in the bedroom and bathroom, where gauzy white linen curtains billow in the breeze.

The garden was also designed to be low-maintenance. "Flowers are too much like hard work," says Hampshire, who prefers hardier species such as citrus, oleander, viburnum hedges and London plane trees. They have been deliberately planted too close together for visual impact, to the amusement of the more horticulturally-minded locals. A vegetable garden was replaced with an 11-metre pool. "It was far too big and so much work," she says.

The interiors remain a work in progress. "It's constantly evolving; it never stops if you're interested," says Hampshire, who derives pleasure from the process, whether it's moving existing pieces around or adding new ones. "I would do another house tomorrow." But having built her dream home, she will have to live vicariously through her clients for the time being. **VL**

A charcoal wall in the bedroom makes a dramatic backdrop for the vintage linen on the bed. In the background is a lamp and jewellery box from Vintage Cargo. **OPPOSITE PAGE, FROM TOP:** looking back at the shed through the avenue of Bradford pear trees; linen curtains soften the steel-framed windows in the ensuite. Mirrors from Vintage Cargo hang above the vanity and a chest of drawers from La Maison, while a freestanding bath is popular with the grandchildren. **Details, last pages.**



"IT'S CONSTANTLY EVOLVING; IT NEVER STOPS IF YOU'RE INTERESTED"



breaking THE RULES

PAMELA MAKIN'S DEFT LAYERING OF BLACK AND WHITE, MODERN AND PRIMITIVE, CREATES TIMELESS INTERIORS OF PURIST LUXURY.

PHOTOGRAPHER **FELIX FOREST** WRITER **ANNEMARIE KIELY**



The Jan Schlegel photograph hanging above the fireplace informs the living/dining area's monochrome palette and modern-primitive aesthetic. In front is a B&B Italia 'Husk' chair by Patricia Urquiola, from Space Furniture. A Flos 'Skygarden S' light by Marcel Wanders, from Euroluce, illuminates his 'Container' table for Moooi and Kartell 'Masters' chairs by Philippe Starck, both from Space Furniture. The custom mirrors and African stool are from Les Interieurs. **Details, last pages.**



When asked to encapsulate her design philosophy, Pamela Makin defers to Orson Welles, the larger-than-life polymath who made an art form of provocation: "Create your own visual style... let it be unique for yourself, yet identifiable to others."

It's interesting that Makin cites the advice of an auteur famous for producing, directing, co-writing and acting in the 1940s movie masterpiece *Citizen Kane*. So much of her design work — especially this renovation of an 1870s apartment in Sydney's inner suburbs — is reminiscent of the film's maverick techniques. There is the clear and simple structure; the very subjective experience; the deep focus (everything clearly legible within one frame); the smooth transitions; the visual variety (objects differing in size to create a perception of depth); and the dynamic tension of black and white... all combining in a flawless composition that contributes to a story. >



Custom-designed in black linen, the 'Platform' bed from Les Interieurs is draped in a fur throw from Space Furniture. In matching monochrome are the Knoll 'Diamond' chair by Harry Bertoia from Living Edge, recycled black jersey pendant lamp from Les Interieurs, La Lampe Gras 'No 317' table lamp from Spence & Lyda, and B&B Italia 'Eileen' bedside table by Antonio Citterio from Space Furniture. The photograph is another by Jan Schlegel.

Her so-called *'wild strokes'* downplay a TIGHTLY CONTROLLED brush and a ***DISCIPLINED EYE*** that can *edit* to the ESSENTIALS in a flash

"My style is *typically layered* on WHITE — that *WONDERFUL NEUTRAL* that makes *everything* so CLEAN, so *EASY* and so *peaceful*"



The 'Lowlife' ottoman from MCM House and paperbark sculpture from Les Interieurs offer small punctuations of colour. **OPPOSITE, FROM LEFT:** New white cabinets updated the kitchen; the bath was refinished in a dramatic black. **Details, last pages.**





< "Each project is different, but the best are where all the rules are broken," says Makin, owner of Les Interieurs, a gallery-cum-interior design office that trades in exotic trouvés. "I could not live without the freedom to paint with the 'wild brush stroke'. Do you understand?"

What's not to understand? Images of her painterly applications of nature — in salvaged timbers, bleached bones and polished river stones, onto monochrome canvases, typically scrawled with primitive marks — constantly bounce around social media. But her so-called 'wild strokes' downplay a tightly controlled brush and a disciplined eye that can edit to the essentials in a flash. It's the legacy of a past life as a fashion forecaster.

Indeed, when asked to don her futurist hat and have a crack at the question of where design is going, Makin bemoans the encroachment of uniformity. "It's all looking too similar to me," she says. "But I never follow trends; I stick to my own look." If personal dress is the guide, this verges on a primitive futurism — cropped platinum hair, tribal talismans and swathes of Rick Owens.

"If someone said to me,'I love your look, but I want a more colourful house', I would have to advise that I use colour only as a little punctuation mark," she says, pointing to this project's tan ottoman, sofa and tribal artworks. "But they come to me for *my* style, which is typically layered-on white — that wonderful neutral that makes everything so clean, so easy and so peaceful. I mean, just driving home in peak-hour traffic is stressful enough, without opening the front door to more chaos."

Crediting white with mind-calming properties, Makin has made the non-colour her base in this first-floor apartment, the heritage listing of which allowed no structural change. "We could not touch the fireplaces, the French doors, the windows… anything," she says, recalling a first site visit to a pitch-dark studio abutted by a small kitchen and bathroom. "But painting it white and inserting overscaled mirrors made it seem twice the size."

Unwilling to compromise this spatial trickery with privacy screens, Makin divided the living space into sleeping, lounging and dining zones, making her signature mix of contemporary and tribal furniture cohesive with colour. The sexy black bed is styled with a lustrous throw that declares its dual function as a lounge. The effect is one of purist luxe, but this belies the economic pragmatism of such specifications as a milk-white linoleum floor — the 'sound' answer to a reverberant timber floor that upset the occupants of the apartment below.

Indeed, 'quiet' is a holistic concern in a space where the dialogue between cultures and decades could become loud and contentious. Harry Bertoia's 1950s 'Diamond' chair natters about common interests in transparency and netting with the recycled black jersey pendant lamp from Les Interieurs. Patricia Urquiola's 'Husk' chair, with its recycled plastic shell, talks sustainability with an Ivory Coast stool and a couple of imperious Chinese cabinets, while Jan Schlegel's sepia shots of Africans make the point that time is a circle — body modification and tattoos still setting tribes apart.

Makin has achieved the Welles axiom of an identifiable uniqueness, but you wonder why she does so unrelentingly with contra-posting extremes — black/white, old/new, primitive/industrial, natural/machined. Is it tension, dynamics or a search for simplistic harmony?

It's all that and more, says Makin, circling back to Welles for the final word. "We are made out of oppositions; we live between two poles. There's a philistine and an aesthete in all of us, and a murderer and a saint. You don't reconcile the poles. You just recognise them."

For more information, visit lesinterieurs.com.au. **VL**

BOOGIE HEIGHTS

DEE AND TOMMY HILFIGER TURN TO DESIGNER MARTYN LAWRENCE BULLARD FOR HELP AS THEY FASHION AN HOMAGE TO POP ART AND THE HOME'S MIAMI LOCALE.

PHOTOGRAPHER **DOUGLAS FRIEDMAN** WRITER **MAYER RUS**



Mickey by Heiner Meyer commands attention below the central staircase, which was reclad in black marble as part of the renovation. **OPPOSITE PAGE:** *Acrobats* by Keith Haring invigorates the poolside terrace, which is paved in Ann Sacks travertine and furnished with seating by Richard Schultz for Knoll. **Details, last pages.**







ABOVE: Tommy Hilfiger in his office in front of *Les Gemmeux* by Jean Dubuffet. The walls are covered in fabrics by Robert Allen and Kravet; the curtain is also in the Kravet fabric. Across from the Martyn Lawrence Bullard-designed desk are vintage Harvey Probber chairs clad in a Holly Hunt leather.

The American graphic designer Milton Glaser — co-founder of *New York Magazine* — once declared, "There are three responses to a piece of design — yes, no and wow! Wow is the one to aim for." Tommy and Dee Hilfiger apparently endorse that notion. The fashion mogul and his wife have planted their flag on a glorious stretch of beachfront just north of Miami and, teaming up with interior designer Martyn Lawrence Bullard, have created a palace for vibrant art and 'groovy' furnishings. It's defined by spectacular moments, whimsical flourishes and astonishing *coups de théâtre*. In this case 'wow!' might be an understatement.



The dining room chairs and table are by the late American furniture designer, Paul Evans. Designer Martyn Lawrence Bullard upholstered the chairs in red leather and placed it all on a zigzag carpet for extra pizzazz. To the left is the Andy Warhol and Jean-Michel Basquiat collaboration, *Sweet Pungent*. Behind the curtains on either side are Keith Haring door panels. The iconic *Mickey* by Heiner Meyer can be seen in the background.

"We're here for the weather, the Latin flavour, the art and the palm trees. Most of all we're here for the fun," says Hilfiger.

The residence also provides a base near his latest business venture. Hilfiger, who sold his fashion label several years ago but remains its principal designer, recently purchased the Raleigh hotel in Miami Beach and plans to refurbish the art deco gem.

But first he and Dee had their own renovation project to tackle. The house they settled on was a 2007 modern structure, offering some 1300 square metres. Size was crucial, as the couple coveted space for works from their extensive art collection that had long been held in storage. "Our Connecticut home feels very country, with lots of taxidermy, and our place in Mustique has a more British colonial vibe," explains Dee. "We wanted to be able to showcase the colourful large-scale artworks that didn't make sense elsewhere, conceptually or size-wise, she adds, referring to their trove of Pop and post-Pop treasures by Andy Warhol, Jean-Michel Basquiat, Keith Haring, Damien Hirst, Tracey Emin and others.

To realise the energetic, art-friendly abode, the couple turned to Los Angeles-based interior designer-to-the-stars Bullard. >



"IT'S LIKE AN ACID TRIP THAT TAKES YOU TO MIAMI VIA PARIS AND NEW YORK IN THE '70S"

In the breakfast area, Vik Muniz's ode to Elizabeth Taylor is mounted near a bespoke Willy Rizzo table encircled by vintage Laverne chairs from JF Chen. **OPPOSITE:** the house's disco room reflects the black-and-white colour scheme of much of the home's furnishings. The artworks featured in this room are (*left to right*) *Mick Jagger 140*, *Mick Jagger 145* and *Mick Jagger 138*, all by Andy Warhol.







BULLARD ACCENTED THE BED WITH A MASSIVE THROW OF MONGOLIAN LAMB'S WOOL

< Having admired his facility with bold gestures and integrating major art into domestic settings — specifically, his work at the LA residence of Elton John and David Furnish — the Hilfigers enlisted Bullard to help conjure a home attuned to the rhythms of Miami. "Tommy and Dee obviously have an incredible sense of fashion, so my job was to translate their vision into interior spaces that feel vibrant and compelling," says Bullard. "Together, we conceived the house as part art gallery and part 1960s–'70s disco madness."

The designer started by replacing ubiquitous dark-wood panelling and expanses of travertine with clean white walls and new flooring of white-glass tiles to cultivate a pristine aura. For graphic contrast he reclad the central staircase in black marble — a strategy reiterated in the black-and-white stripes on the kitchen floor. Once the backdrop was set, it was off to the races.

"I told Martyn, 'If it's not *shagadelic* or groovy, it's not coming into the house,'" recounts Dee, describing her decorative criteria. Bullard obliged with a kaleidoscopic array of furnishings, materials and colours, deployed in vignettes that scream glamour and sex appeal.

The heart of the home is the voluminous living room, presided over by a monumental collaborative painting by Warhol and Basquiat. Ignoring stale precepts that dictate the isolation of art from decor, Bullard extrapolated the painting's vivid hues in an orgiastic hair-on-hide carpet featuring lavish swirls. He also commissioned re-editions of classic sofas by Vladimir Kagan and side tables by Willy Rizzo to inhabit the space.

Helping to strike the right note of disco decadence are key pieces by the late American furniture designer, Paul Evans. In the dining room his mirrored 'Cityscape' chairs join a similar table based on one of his designs, while the master bedroom boasts a gleaming four-poster he devised. Never one to flinch at gilding the lily, Bullard accented the bed with a massive throw of Mongolian lamb's wool that cascades onto a platform covered in the same material — an homage to Betty Catroux, the fabled avatar of Parisian chic. And he upholstered the Evans dining room chairs in cherry-red leather, set them atop a black-and-cream zigzag carpet, and swathed the entire room in chain-mail curtains. "It's like an acid trip that takes you to Miami via Paris and New York in the '70s," says Bullard. Asked if any design choice crosses the line into the outré, Hilfiger demurs, "I have fond memories of the Studio 54 days. When Dee and Martyn showed up with a huge disco ball from a club in Capri, I said, 'Bring it on!'"

With seven children between them, the Hilfigers wanted to be sure that their seaside pleasure dome was appealing for family gatherings. To that end, Bullard crafted a series of luxe bedrooms tricked out in arresting colours and patterns — giant yellow dots, red-and-white candy stripes, shimmering metallic swirls and, perhaps most frolicsome of all, scratch-and-sniff fruit wallpaper (yes, with scent) in several of the guest bathrooms.

And then there's Hilfiger's private office, which pays tribute to his brand with a mosaic of wall panels in blue and red with white reveals. Bullard underscored the effect with a red, white and blue Jean Dubuffet work. Doctrinaire art-world habitués may scoff at such a brash arrangement — but at the Hilfigers' dazzling digs, it's best to remember the words of the legendary Miami design impresario Morris Lapidus, who summed up the tenor of the town in the title of his 1996 autobiography: *Too Much is Never Enough*.

For Martyn Lawrence Bullard's 10 Favourite Things, *see page 176.* **VL**



The sofas in the living room are re-editions of a classic by Vladimir Kagan. **OPPOSITE PAGE, FAR LEFT:** an Andy Warhol silkscreen of Mick Jagger looks over Tommy's bathroom. The sink is by Kallista, the chevron wall covering is by Bullard for Schumacher and the floor is paved with glass tiles by WalkOn Tile. **LEFT:** on and around the Paul Evans four-poster are pillows in Schumacher fabric and a Mongolian lamb's-wool throw and carpet by Aga John Oriental Rugs. The walls and ceiling are sheathed in papers by Astek. **Details, last pages.**

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PHOTOGRAPHER **ANSON SMART**



CHIC *sanctuary*

CLEVER DESIGN ELEMENTS BRIGHTEN UP THIS KITCHEN.

Cutipol 'Moon' spoon and fork in matte gold, $19.90 each; enquiries to Francalia.

'Raw' oval platter in Icy Morn by The Fortynine Studio for Jardan, $198.

Coco Republic 'Brushwig' bar stool in ivory, $325.

Moooi 'Paper' table by Studio Job, $5010, from Space Furniture. **ABOVE:** Elitis 'Madone' wallcovering in colour 02; enquiries to Seneca. **Details, last pages.**

VL GET THE LOOK

Transforming this Sydney kitchen from a small, dark room into a bright, light-filled space that maximises its area and appears clean and fresh — yet features enough detail to make it interesting and vibrant — was key for architects Greg Natale Design.

The removal of an old window and installation of a beam and a long, horizontal panel of frosted glass created a striking splashback that lets the daylight stream in.

To achieve the result, different areas were approached as if they were individual pieces of furniture. "The kitchen island is a standout piece, with its curved legs echoing the details in the cabinetry panels," says Natale. "Those curves bring a delicate balance to the design, contrasting the angles elsewhere and adding a level of texture, softness and interest to the all-white palette."

The brush-box parquetry floor, in a herringbone design, delivers a warm, inviting tone. The cabinetry itself functions as a key feature of the space, providing visual detail while hiding the fridge and freezer and concealing a huge walk-in pantry behind the cupboards.

The overall effect of this eye-catching kitchen design is luminous, textured and modern — a chic sanctuary.

PROJECT DETAILS

ARCHITECT: GREG NATALE DESIGN, NSW; GREGNATALE.COM. **JOINER:** ITAL FURNITURE. **TAPWARE:** ASTRA WALKER 'OLDE ENGLISH' SET. **SINK:** BLANCO, FROM WINNING APPLIANCES. **LIGHTING:** VISUAL COMFORT 'BRYANT LARGE CHANDELIER', FROM LAURA KINCADE. **FLOOR:** HERRINGBONE BRUSH-BOX FLOORING, SANDED AND FINISHED BY FINAL IMAGE FLOOR SANDING. **CHAIRS:** BILLIANI 'DOLL' BAR STOOL, FROM CAFÉ CULTURE + INSITU. **BENCHTOP:** HONED SUPER WHITE VERMONT GRANITE, FROM CLASSIC TILES. **SPLASHBACK:** OPAQUE LAMINATED GLASS, FROM ASAP GLASS. **COOKTOP:** SIEMENS INDUCTION, FROM WINNING APPLIANCES. **OVEN:** MIELE PYROLYTIC MULTIFUNCTION, FROM WINNING APPLIANCES. **Details, last pages.**

PHOTOGRAPHER **ANSON SMART** WRITER **DELICIA SMITH** GET THE LOOK **DANIELLE SELIG**



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retro STYLE

THIS VIVID MAKEOVER TAKES ITS CUES FROM THE PAST.

It's eight years since *Mad Men* first aired on television, but the show's retro aesthetic still resonates with contemporary designers — especially one charged with updating function in existing 1950s architecture.

"The client had an image of an early Jonathan Adler interior that was *Mad Men* in feel," recalls Melbourne designer Fiona Lynch of her client's tear-sheet tabling of ideas for the revamp of an old '50s kitchen. "A palette of mustard, aubergine and pistachio green two-pack [paint], thick cotton curtains and hardwood panelling would play to this era."

The challenge for Lynch lay in addressing a cell-like plan. "The kitchen was small with a horizontal window looking north," she says of a closed-off space lined in '50s wallpaper, mosaic tiles and vinyl flooring. "We removed part of one wall to open it up."

Going with a galley-style arrangement of parallel workbenches and cabinet walls, Lynch created an ergonomically efficient spine that also serves as a thoroughfare to a new laundry. She swapped hinged doors with sliders (disappearing into cavity walls) and fittings with a luxe '50s-style futurism — powder-coated steel shelves formed with sculptural folds for the display of ceramics.

"The addition of 'Elba' stone is a nice change from the original laminate benches," says Lynch, who deified the '50s drinks cabinet in a small aubergine entry unit. "The client can now mix a little Pimm's and gin upon her friends' arrival." *Mad Men*'s Don Draper would surely approve.

PHOTOGRAPHER **AMELIA STANWIX** WRITER **ANNEMARIE KIELY**

PROJECT DETAILS

DESIGNER: FIONA LYNCH, VIC; FIONALYNCH.COM.AU. **BUILDER:** MB CONSTRUCTION GROUP. **JOINER:** PHELAN INTERIORS. **BENCHTOP:** 'ELBA' STONE, FROM ARTEDOMUS. **SINK:** ABEY 'LG200U' DOUBLE BOWL UNDERMOUNT SINK, FROM ELITE APPLIANCES. **CABINETS:** MDF IN TWO-PACK 30 PER CENT SATIN FINISH OF DULUX 'WHITE DUCK', HALF 'ROYAL SILK'; ABET LAMINATI IN COLOUR 454. **TILES:** 'TGT-SJ-CERMO23' MOSAICS, FROM SIGNORINO TILE GALLERY. **CABINET HANDLES:** CABINET KNOB '2006', FROM DESIGNER DOORWARE. **FLOOR:** EXISTING TIMBER FLOORBOARDS SANDED AND SEALED WITH 'TRAFFIC' SATIN FINISH BY BONA. **CLADDING:** VICTORIAN ASH 88MM WIDTH, FROM ECO TIMBER. **TAPWARE:** ASTRA WALKER 'A67.08.LH' MIXER, FROM ELITE APPLIANCES. **COOKTOP:** V-ZUG INDUCTION, FROM ELITE APPLIANCES. **OVEN:** V-ZUG 'MIWELL-COMBI XSL', FROM ELITE APPLIANCES. **DISHWASHER:** FISHER & PAYKEL 'DD60ST17' INTEGRATED TALL SINGLE DISHDRAWER. **FRIDGE:** FISHER & PAYKEL ACTIVESMART BOTTOM MOUNT 519L CURVED DOOR. **RANGEHOOD:** QASAIR EXECUTIVE UNDER CUPBOARD. **Details, last pages.**


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THE SUBTLE SHIMMER OF MOSAIC TILES ELEVATES THIS KITCHEN FROM MUTED TO MAGNIFICENT.

PHOTOGRAPHER **NICK RICHTER** WRITER **MARGIE FRASER**

The kitchen of this harbourside home in Sydney adheres to a semi-industrial aesthetic explored throughout the project by interior designers Hare + Klein and architect Nick Richter of Saturday Studio.

The original home, circa 1970s, had seen a number of makeovers — but in the kitchen, designer Meryl Hare was keen to establish a clean, sophisticated look.

Contrasts are achieved with minimal colour, and tonal rhythms are evinced in the rendering of light and dark tones, and matte and glossy finishes, rather than bright colours or wild geometries. "The front door opens onto the kitchen, so the impact of the room was very important," says Hare.

The off-form concrete island bench, formed onsite by Class Aggregate Terrazzo & Marble, is the focal point, anchored at one end by the base of the joinery unit. Above it, hand-slumped glass lights by Tom Dixon are suspended in a playful arrangement.

Light floods in from the east, where an adjacent balcony allows for views to the swimming pool below and Sydney Harbour beyond, while a splashback of handmade mosaic tiles is a fitting backdrop, adding depth and a touch of subtle glamour.

PROJECT DETAILS

DESIGNER: HARE + KLEIN, NSW; HAREKLEIN.COM.AU. **ARCHITECT:** SATURDAY STUDIO, NSW; SATURDAYSTUDIO.COM.AU. **BUILDER/JOINER:** MSW PRESTIGE WOODCRAFT. **BENCHTOP:** 'JAIPUR' QUARTZ STONE, FROM STONE ITALIANA. **SPLASHBACK:** 'NEUTRA' TILES IN CARBONE, FROM DI LORENZO. **TAPWARE:** ZUCCHETTI SPIN MIXER, FROM MICO. **COOKTOP:** WOLF 76CM FOUR-BURNER, FROM WINNING APPLIANCES. **CABINETS:** TWO-PACK POLYURETHANE IN DULUX 'NATURAL WHITE'. **HANDLES:** PITTELLA 'A2061' IN SATIN NICKEL FINISH. **LIGHTING:** TOM DIXON 'PRESSED GLASS' LIGHTS, FROM DEDECE. **STOOLS:** GLOBE WEST 'MONACO'. **Details, last pages.**

GREAT *outdoors*

ROBUST MATERIALS AND A LINEAR DESIGN ENSURE THIS AL-FRESCO QUEENSLAND KITCHEN CAN BE ENJOYED YEAR-ROUND.

The outdoor kitchen and dining room is a key feature and point of sanctuary in this inner-city Brisbane home designed by Shane Plazibat Architects.

The approach from the street has been carefully orchestrated from the public garden entry into a series of increasingly intimate spaces. The outdoor kitchen is the journey's finale, and opens onto a private courtyard of green grass.

The vaulting, double-height volume (reaching 5.7 metres) is anchored at the corner by a chimney, which is where a pizza oven sits ready to feed family and guests.

Banks of motorised solid aluminium casement windows open along the northern and eastern edges of the high walls, bringing in light and breeze while establishing privacy from the neighbours. The clerestory windows act "like big louvre blades", explains Plazibat.

A long preparation bench in formed sealed concrete runs the width of the space and houses a wine cellar underneath, with a splashback of peacock-blue tiles. The floor is tiled in large Italian porcelain tiles the colour and texture of concrete, while a brick bench seat is the dividing line between room and lawn, and is a pleasant place to sit and observe the garden.

PROJECT DETAILS

ARCHITECT: SHANE PLAZIBAT ARCHITECTS, QLD; SPARCH.COM.AU. **JOINERY:** CUISINE KITCHENS. **TAPWARE:** ARMANDO VICARIO 'TINK-D' KITCHEN MIXER, FROM HARVEY NORMAN COMMERCIAL. **SINK:** OLIVERI 'SONETTO' UNDERMOUNT, FROM HARVEY NORMAN COMMERCIAL. **CABINETS:** 'SOMBRA GROVE' COLOURBOARD, FROM AMERIND. **PIZZA OVEN:** 'LA BELLA' WOOD-FIRED, FROM MR STOVES. **LOUVRE SCREENS:** LOWLINE, FROM LOUVRECLAD. **SPLASHBACK TILES:** COTTO ETRUSCO 'ELLE', FROM ELITE BATHWARE & TILES. **FLOOR TILES:** PROVENZA 'MALTA GREY' PORCELAIN, FROM STONE & TILE STUDIO. **CHIMNEY:** BLUE STEEL BRICKS, FROM PGH BRICKS. **Details, last pages.**

LEFT: Cappellini 'Sekitei' chair by Nendo, $2436, from Cult. **BELOW:** Bitossi 'Rimini Blu' umbrella stand/vase, $635, from Hub Furniture Lighting Living.

Dinosaur Designs 'Liquid' spoons in small, $25 each.

'Quinta' glazed porcelain tiles in '79000' (rear) and '79708', from Academy Tiles.

Point 'U' dining table, $2995, from Domo.

Le Creuset Grillit in Cobalt Blue, $249. **Details, last pages.**

PHOTOGRAPHER **ALICIA TAYLOR** WRITER **MARGIE FRASER** GET THE LOOK **DANIELLE SELIG**



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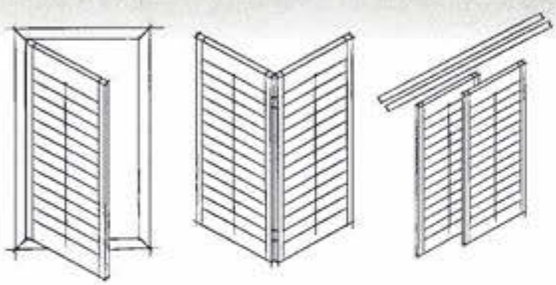
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invisible TOUCH

A SHARP EYE AND A DEFT HAND PUSH A SIMPLE SOLUTION TO THE EDGE OF ILLUSION.

When briefed to insert a futuristic kitchen into this 19th-century Paris apartment, Dutch interior architects i29 decided to work the pairing of stylistic polarities into wider play.

The floor plan made no direct connection between the existing kitchen and the apartment's living area, so they claimed a street-facing sitting room adjacent to the main living room and inserted a 'furniture' element that betrays no hint of its function — an island bench concealing all conduits to power and water within its form. They also integrated a bank of Gaggenau cooking appliances behind a wall of classically ornamented panels copied from the profiles of an existing wall. These panels then retract to turn the space into a kitchen.

"We believe in simplicity and contradiction," says i29 co-director Jaspar Jansen. His partner Jeroen Dellensen adds, "And we often search for surprises in our designs" — qualifying that they do so without resorting to expensive materials or technical show. "When visitors come by they often ask our client, 'Where is the new kitchen you told us about?'"

"We believe in *simplicity* and CONTRADICTION... and we often search for *SURPRISES* in our *designs*"



PROJECT DETAILS

ARCHITECT: i29 INTERIOR ARCHITECTS, NETHERLANDS; i29.NL. **JOINERY:** SIMON SINTENIE. **CABINETS:** STAINLESS STEEL AND MDF SPRAY-PAINTED IN RAL COLOUR 9003. **ISLAND BENCH:** CUSTOM-DESIGNED IN STAINLESS STEEL. **TAPWARE:** QUOOKER. **SINK:** CUSTOM-DESIGNED. **OVEN:** GAGGENAU 400 SERIES. **COFFEE MACHINE:** GAGGENAU 400 SERIES AUTOMATIC ESPRESSO MACHINE. **RANGEHOOD:** NOVY D7520 ZEN. **STOOLS:** MAGIS 'STOOL ONE'. **Details, last pages.**

WRITER **ANNEMARIE KIELY** IMAGES COURTESY OF I29 INTERIOR ARCHITECTS

Japan was the *inspiration* for designer *KELLY HOPPEN'S* new range for APAISER, including this *'Origami' bath* and *basin* made from *STONE COMPOSITE*; kh.apaiser.com.





TURN IT ON

The fully adjustable, lamp-like form of Zucchetti's high-tech 'Closer' showerhead by Diego Grandi, **right**, combines great design and function; enquiries to Winning Bathrooms; winningappliances.com.au.



handy HELP

Crafted from solid oak and on-trend marble, Normann Copenhagen's Craft range, left, now includes a mortar and pestle and a rolling pin; enquiries to BYMR; bymr.com.au.



HOME *front*

THE LATEST FINDS FOR YOUR BUSIEST ROOMS.

SHAPE shifter

Sydney designer Greg Natale has turned his hand to a range of concrete tiles for Teranova. The four designs, **below**, are true to his signature style and feature a play on geometry in mainly monochromatic colours; teranova.com.au.

BIANCO CARRARA 'ESAGONO ART PATCH' MARBLE MOSAICS FROM CLASSIC CERAMICS ARE IDEAL FOR BATHROOM WALLS; CLASSICCERAMICS.COM.AU.

SCENTS APPEAL

Byredo Parfum's new Fleur Fantôme fragranced candle, $95, from Mecca, **above**, has lovely floral and green notes; mecca.com.au.





ISLAND PARADISE

Each of the five pieces in the 'Float' mobile kitchen system by Mut for Miras Editions has ingenious features — such as removable drawers in the island bench, which allows access from both sides; miraseditions.com.

THESE 'ALEXANDER' BATH TOWELS BY FASHION DESIGNER ALEX PERRY FOR LINEN HOUSE, $44.95 EACH, ARE DOUBLE-COMBED, YARN-DYED, 600GSM AND ADD INSTANT GLAMOUR TO YOUR BATHROOM; LINENHOUSE.COM.AU.

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little GEM

LUXURY FINISHES ADD SOME SPARKLE TO A TINY, DARK ENSUITE.

When Sydney interior designer Tania Handelsmann was asked by her client — one half of a professional couple with separate 'his and hers' ensuites — to make over "her somewhat tired bathroom and dressing room", maximising the space was her priority.

"The bathroom was only six square metres but needed to fit a separate bath and shower, as well as a vanity with extensive storage and benchtop space," explains Handelsmann. "It was also dark, cluttered and awkwardly planned. I wanted to streamline and simplify the space, and brighten it up with light-enhancing surfaces, such as mirror and glass."

The designer added a layer of luxury by using a rich palette of materials, "to create an interior like that of a finely detailed jewellery box". She chose honed Norwegian rose marble for the vanity, bath and dressing-room table, in part to counteract the lack of natural light and the low ceilings. "My client loves colour and unique materials, so she was immediately taken with it."

The same applies to the De Gournay 'Fishes' silk wallcovering; in addition to heightening the air of feminine glamour, it brings a welcome playfulness to the space.

PROJECT DETAILS

DESIGNER: TANIA HANDELSMANN, NSW; HANDELSMANN.COM. **BUILDER:** MOBUILD CONSTRUCTIONS. **BATH:** KALDEWEI 'SANIFORM PLUS', FROM JUST BATHROOMWARE. **BASIN:** NUOVELLA '400' SEMI-RECESSED, FROM ROGERSELLER. **TAPWARE:** SUSSEX 'SCALA' IN POLISHED CHROME, FROM REECE. **MARBLE:** HONED NORWEGIAN ROSE MARBLE SLABS, FROM EURO MARBLE. **TILES:** BISAZZA 'VETRICOLOR' GLASS MOSAICS, FROM ACADEMY TILES. **WALLPAPER:** DE GOURNAY 'FISHES' HANDPAINTED ON ICEFIELD 48 DYED SILK, FROM MILGATE. **STOOL:** BAKER FURNITURE 'THASSOS', FROM CAVIT & CO. **Details, last pages.**

PHOTOGRAPHER **JUSTIN ALEXANDER**

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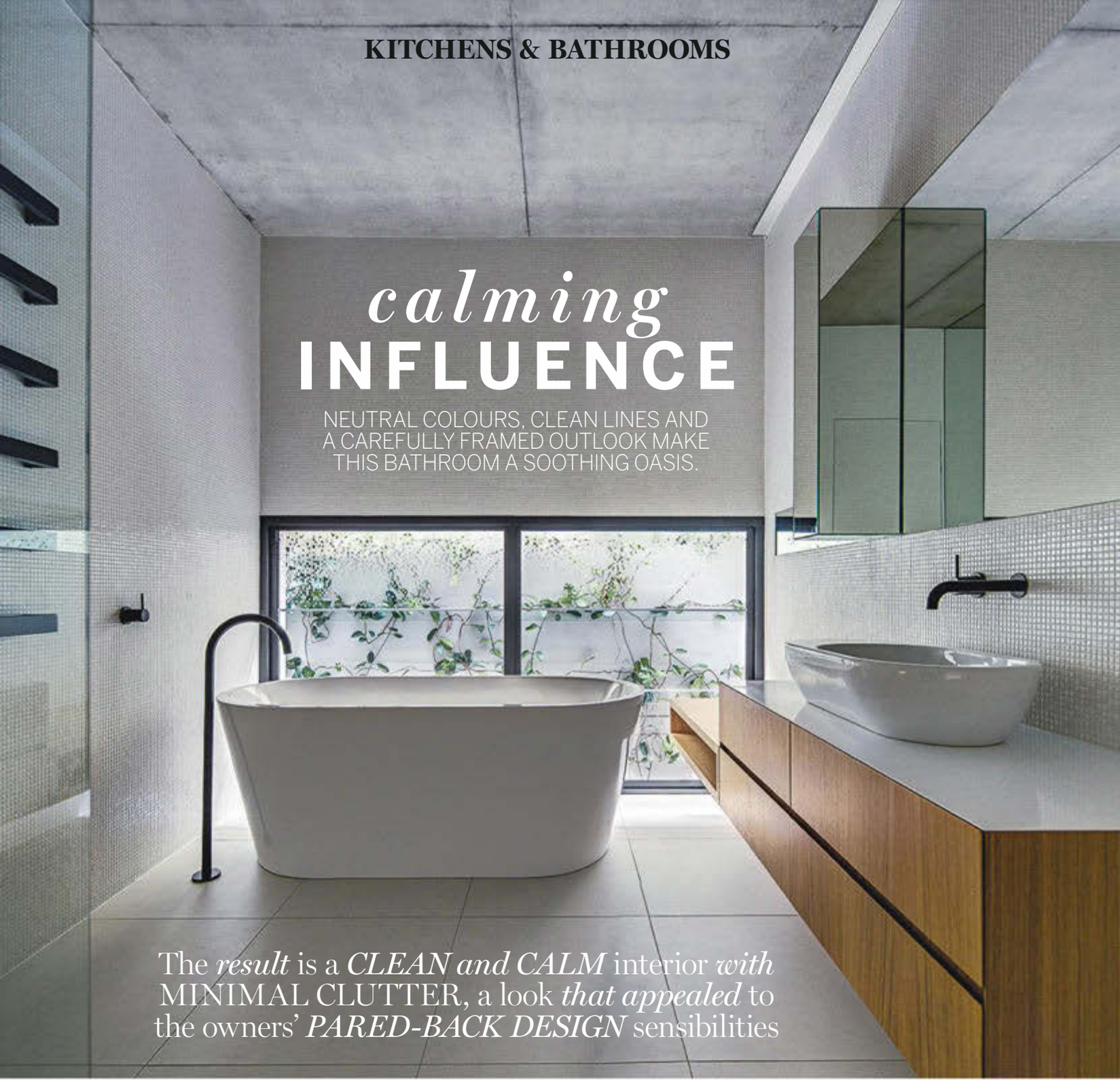
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The *result* is a *CLEAN and CALM* interior *with* MINIMAL CLUTTER, a look *that appealed* to the owners' *PARED-BACK DESIGN* sensibilities

Privacy considerations were paramount in the design of this bathroom — part of a larger renovation of an inner-Sydney home that sits just 65cm from its side boundary.

Nobbs Radford Architects addressed the issue without adversely affecting natural light and ventilation by placing a half-wall window at floor level, creating a soothing garden wall outlook. A subtle mosaic print on the top pane increases the sense of seclusion, while linking to the glazed tiles on the walls and the interior of the door.

To these features, principal Sean Radford added a gently curved bath and basin, flush-mounted wall mirror and large-format matt floor tiles, while the soft-grey concrete ceiling flows in from the rest of the house.

With the European oak veneer console providing the only colour in an otherwise muted palette, Radford chose striking black tapware and towel rails to introduce another strong design element. "The individual towel rails were selected for their flexibility of placement and their sculptural effect."

The result is a clean and calm interior with minimal clutter, a look that appealed to the owners' design sensibilities. "They are forward-thinking, with Scandinavian influences, and appreciated a pared-back aesthetic," says Radford.

PROJECT DETAILS

DESIGNER: NOBBS RADFORD ARCHITECTS, NSW; NOBBSRADFORD.COM.AU. **CABINET, VANITY AND JOINERY:** CIVARDI FURNITURE. **TILES:** 'MICROMOSAIC' GLAZED WALL TILES AND 'NATURE' MATT FLOOR TILES, BOTH FROM ACADEMY TILES. **BATH:** PARISI 'ELLISSE CS103'. **BASIN:** CATALANO 'C3' SERIES, FROM ROGERSELLER. **TAPWARE:** ICON 'A67.07.XS' BATH SPOUT, 'A69.48' WALL MIXER AND 'A69.06.48' WALL SET WITH MIXER, ALL FROM ASTRA WALKER. **TOWEL RAILS:** BRODWARE 'R18.06.00'. **BENCHTOP:** DUPONT CORIAN IN ANTARCTICA, FROM CASF. **WINDOW FRAMES AND PRINT:** G JAMES ANODISED ALUMINIUM. **Details, last pages.**

PHOTOGRAPHER **MURRAY FREDERICKS**



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Michael Verheyden marble tray, $225, from Becker Minty.

DCW 'Mantis' ceiling lamp, $875, from Spence & Lyda.

Menu floor mirror by Kasch Kasch, $575, from The Minimalist.

Crystal glass tumblers with linear-cut design, $99 each, from Becker Minty.

'The Essential Box', $135, from Marble Basics. **BELOW:** Black tea-scented French artisinal soap, $19.90, from The Minimalist. **Details, last pages.**

GET THE LOOK

Chanel 'La Nuit de Chanel' recharging face care, $124, available at David Jones.

The sleek, sophisticated master bathroom of this bayside Melbourne home is a perfect reflection of (and antidote to) its owners fast-paced, high-profile lives.

The couple — he is a professional racing car driver and she is in publishing — wanted an "exciting and dramatic" space that would achieve an "almost theatrical" contrast with the ornate features of their grand 19th-century Italianate home.

To meet this brief — part of a wide-ranging two-stage renovation — SJB Interiors devised an elegant solution. "The bathroom is in the same position as the old one, but it is now accessed via a walk-in wardrobe that was once a guest bedroom," explains SJB's Grant FitzGerald.

A wall was removed to form an internal courtyard, opened onto by unadorned French doors. "The courtyard is overlooked only by the master bedroom, so window coverings aren't needed," FitzGerald says.

The doors allows sunlight to stream into the bathroom, emphasising the beauty of its freestanding bath, timber veneer joinery and grey stone tiles. The chocolate-coloured cabinetry, dark steel frames and cream palette reappear throughout the home, "to continue the stark contrast between old and new, light and dark, hard and soft".

PROJECT DETAILS

ARCHITECT: SJB INTERIORS, VIC; SJB.COM.AU. **JOINER:** GEOFF DIVKO & ASSOCIATES. **JOINERY:** EVENEER 'ESSENTIALMETRO' TIMBER VENEER, FROM ELTON GROUP; EVERSHIELD ANODISED ALUMINIUM, FROM AAF. **BATH:** APAISER 'MOSMAN' FREESTANDING. **VANITY:** APAISER 'BEACH' CUSTOM-MADE SINGLE. **TILES:** 'BLUE MYSTIQUE', FROM G-LUX. **TAPWARE:** IDEAL STANDARD 'TONIC', FROM REECE. **BATH OUTLET:** RAM 'LUKA' FLOOR-MOUNTED BATH MIXER, FROM REECE. **TOWEL RAIL:** DCS 32MM MIRROR-FINISH TUBE, FROM MARY NOALL. **LIGHTING:** DELTA LIGHT 'DEEP RINGO' LED DOWNLIGHTS, FROM INLITE; LIGHTYEARS 'CARAVAGGIO' PENDANTS BY CECILIE MANZ, FROM CULT. **Details, last pages.**

PHOTOGRAPHER **IAN TEN SELDAM** GET THE LOOK **DANIELLE SELIG**


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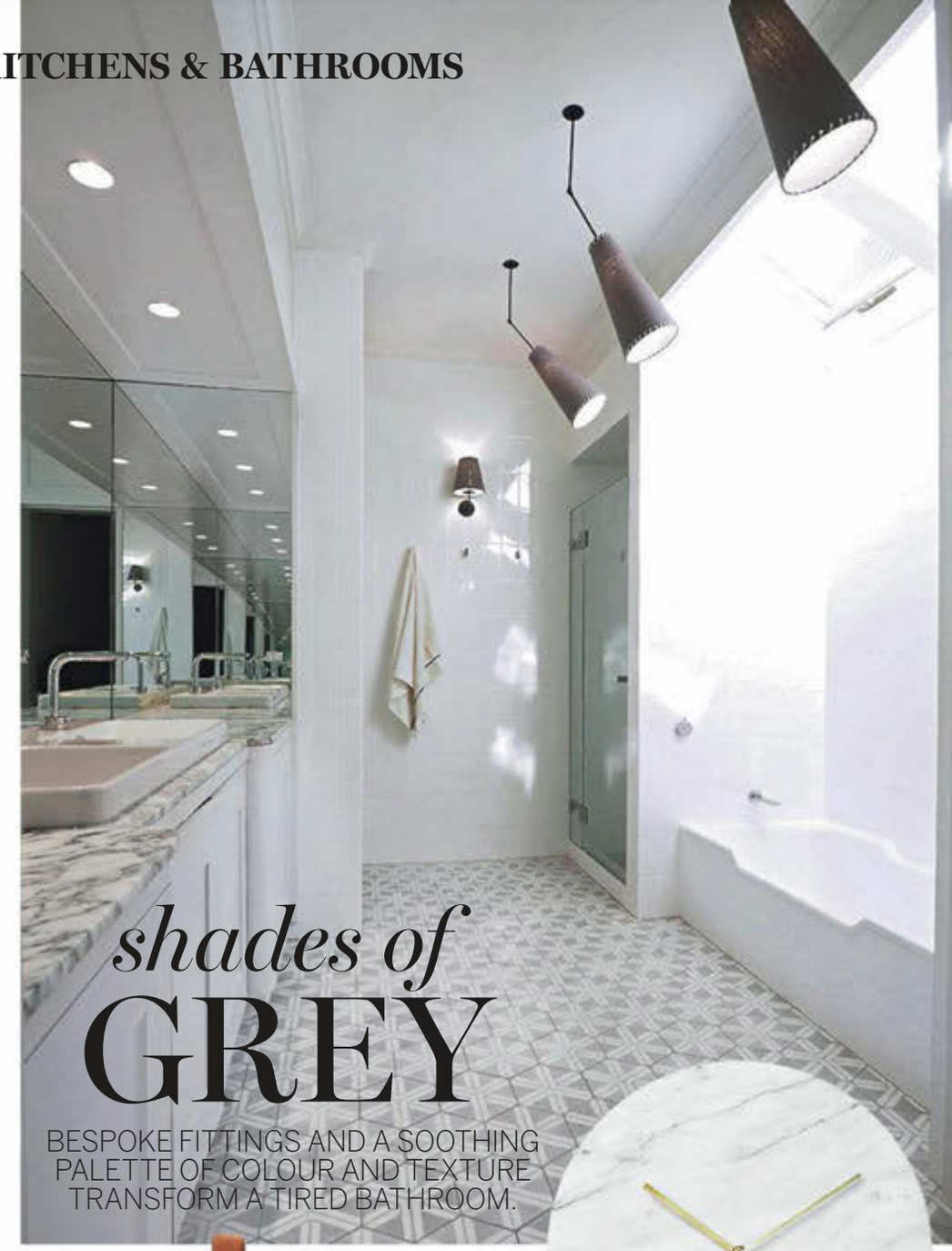
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shades of GREY

BESPOKE FITTINGS AND A SOOTHING PALETTE OF COLOUR AND TEXTURE TRANSFORM A TIRED BATHROOM.

The bathroom of this inner-Sydney terrace had all the charm — and pitfalls — you would expect of a crumbling 19th-century luxury home, according to interior designer Wende Reid. "It looked like a scene from the film *The Grand Budapest Hotel*," she jokes, recalling the plethora of old pipes and wiring erupting from walls and ceilings.

Creating a clean, chic space that incorporated a laundry cupboard was key to the brief, and Reid was keen to pay homage to the historical aspects of the home while, at the same time, rendering the space modern and functional.

The layout has remained the same but most of the interior was rebuilt. The original Calacatta marble bench was retained as the hero piece, incorporating a double basin in the vanity with mirror surrounds on three sides to add volume and light. The soft greys of its marble are picked up in the handmade concrete tiles and the linen light shades, designed by Reid for her company Form and Colour. "It was a play on layers and layers of soft greys," she notes.

A heated towel rail doubles as a drying rack for the laundry, and storage spaces include a pull-out shelf for folding clothes.

PROJECT DETAILS

DESIGNER: FORM AND COLOUR, NSW; FORMANDCOLOUR.COM. **JOINERY, CUPBOARDS AND VANITY:** WENDE REID DESIGN. **BENCHTOP:** VINTAGE CALACATTA MARBLE. **TOWEL RAILS:** HYDROTHERM 'SINGLE TUBE' HEATED RAILS. **LIGHTING:** 'BENDY' CEILING LIGHTS AND 'MATTHEW' WALL LIGHT, BOTH BY WENDE REID DESIGN. **PAINT:** DULUX SATIN ENAMEL IN 'WHISPER WHITE', ON ORIGINAL RENDER, NEW JOINERY, WINDOW FRAMES AND CEILING. **WASHER:** ASKO 'W6984F1' FULLY INTEGRATED. **DRYER:** ASKO 'T794CF1' FULLY INTEGRATED. **Details, last pages.**

VL GET THE LOOK



American ash vanity mirror by Antonio Wan; enquiries to Douglas and Bec. **BELOW:** 'Karo 27' 200mm x 200mm cement tiles, $190 a square metre, from Bourkeshire Interiors. **Details, last pages.**



Karimoku New Standard 'Colour' wood bin by Scholten & Baijings, $309 for medium, from Stylecraft.



Douglas and Bec 'All Circle' American ash stool, $390. **ABOVE LEFT:** Jo Malone Lime, Basil & Mandarin scented candle, $85.



Menu marble wall clock by Norm Architects, $550, from The Minimalist.

PHOTOGRAPHER **PETER COLLIE**. WRITER **MARGIE FRASER**. GET THE LOOK **DANIELLE SELIG**

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2. Milli Axon Wall Basin Set, WELS 6 Star, 3.5 L/Min
3. The Kado Lure Petite Black Freestanding Bath
4. Sussex Pol Toilet Roll Holder
5. Posh Solus 5F White Rail Shower, WELS 3 Star, 9 L/Min
6. Sussex Pol Bath Mixer Outlet System
7. Milli Glance Shower/Bath Mixer

room to BREATHE

A LITTLE ARCHITECTURAL MAGIC TURNS A SUBTERRANEAN SITE INTO AN AIRY AND APPEALING BATHROOM

As the guest bathroom in a beach house that ebbs and flows with extended family, the challenge in designing this space was to make the most of its below-ground position, carved into a hill at the rear of the home, while reflecting the surrounding bushland. "The main concern was that it shouldn't feel cave-like," says architect Kate Fitzpatrick. "It had to be airy and appealing."

Site and privacy constraints precluded the use of large windows, so Fitzpatrick and her partner, Ben Stibbard, who co-direct Auhaus Architecture, conjured a lofty airiness by giving the room a high ceiling and a strip of wall-top windows. These channel shafts of sun onto sections of wall lined with large, light-bouncing white tiles.

The pair amped-up the 'brightness' with hand-painted Moroccan floor tiles, the jagged zigzags of which reference the area's windswept moonah trees. "They were chosen as a bold graphic statement that would enliven the natural material palette," says Stibbard, referring to the building-wide mix of copper, brass, concrete and timber.

By pushing fixtures and fittings to perimeter walls (bathtub framed by a textured concrete wall) the Bellarine Peninsula, Victoria-based pair has created both a sense of largesse and a plan that facilitates the flow of bathroom traffic from the three adjacent bedrooms.

PROJECT DETAILS

ARCHITECT: AUHAUS ARCHITECTURE, VIC; AUHAUS-ARCH.COM. **BUILDER:** ASHLEY CROWE BUILDERS. **JOINER:** WINDSOR CABINETS. **BASIN:** OMVIVO 'LILLI' FROM DESIGN BATHWARE. **CABINETS:** BLACKBUTT TIMBER VENEER FROM AMERIND. **TILES:** 'MULE' PORCELAIN IN MATTE WHITE, AND POPHAM 'ZIG-ZAG' IN MILK/KOHL, BOTH FROM ONSITE TILES. **PAINT:** DULUX 'NATURAL WHITE'. **TAPWARE & TOWEL RAILS:** ASTRA WALKER ICON RANGE IN AGED BRASS. **HANDLES**: H01 SOLID BRASS ROUND BY AUHAUS. **BATHTUB:** KADO 'LURE' FREESTANDING OVAL BATH FROM REECE. **JUG:** TOM DIXON 'FORM' JUG FROM MOMA, NYC. **Details, last pages.**

PHOTOGRAPHER **TREVOR MEIN** WRITER **ANNEMARIE KIELY**


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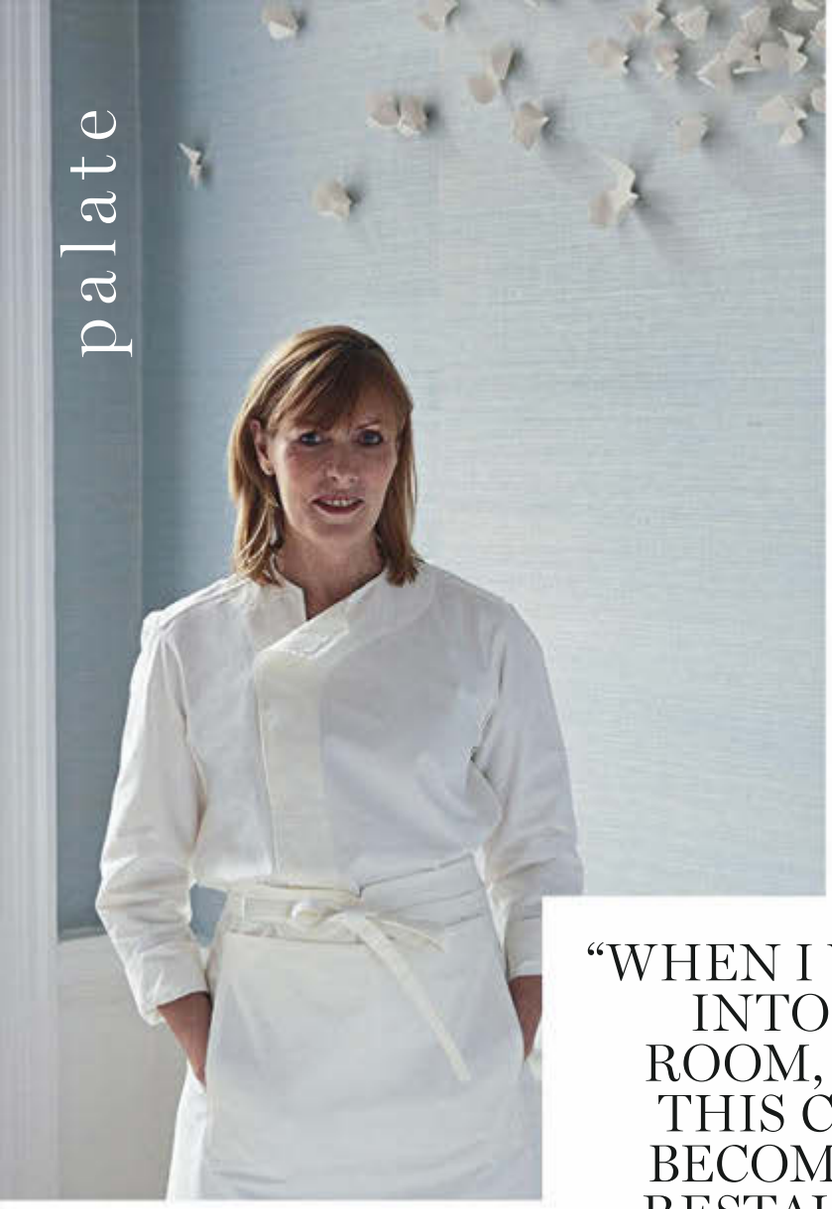


fresh START

SKYE GYNGELL'S NEW LONDON VENTURE REINVIGORATES BOTH AN HISTORIC SPACE AND A SISTERLY BOND.

PHOTOGRAPHER **PAUL MASSEY** PRODUCER/WRITER **DAVID PRIOR**

Spring's interior sees diners seated in Mario Bellini for Cassina '412 Cab' chairs, available from Cult, while a classic Vico Magistretti for Oluce 'Atollo 233' table lamp, available from Euroluce, decorates one corner of the Arabescato Corchia marble bar. **Details, last pages.**





"WHEN I WALKED INTO THE ROOM, I FELT THIS COULD BECOME THE RESTAURANT I COULD DIE IN"





Spring can be cool, pale and elusive at times, while at others it is warm, glowing and bursting with life. It's a season of transition, when bare earth hardened by winter's chill transforms into a garden alive with beauty and promise.

Spring is also the name of Skye Gyngell's new restaurant in London's historic Somerset House. The Australian expat chef chose it well before opening, as a nod to the seasons that inspire her cooking and because it symbolises optimism and hope. She could never have predicted it then, but the name would also capture the spirit of an extraordinary collaboration with her once-estranged sister, Sydney interior designer Briony Fitzgerald. But after all, what is spring about if not new beginnings?

For many Australians, the Gyngell name is a familiar one. Bruce Gyngell — father to Skye, Briony and David (now Nine Entertainment CEO) — was the first man to appear on Australian television. A legend in the industry for his drive and charisma, he was married to the beautiful Ann Gyngell, herself a legend in Sydney interior design circles. Along with the Murdochs and the Packers, they were about as close to royalty as 1970s egalitarian Australia would permit.

As with all families, the Gyngells experienced ups and downs, but theirs played out in public. Bruce and Ann's divorce during the children's formative years affected all of their offspring, but especially middle child Skye. With a gentle demeanour unsuited to Sydney social circles, she left Australia for Europe in her late teens to become a cook, and rarely returned. The sisters drifted apart, but as they discovered recently, their bond remained unbroken.

"It is as if she plucked the restaurant from my head," says Gyngell of Fitzgerald's design, which brought Spring to a once-drab tax office in Somerset House's 19th-century 'new' wing. "I knew instinctively she was the only one who would understand what I wanted; other designers would immediately say, 'Petersham comes to the city.'" >

Early arrivals can pass the time on an & Tradition 'Mayor' sofa by Arne Jacobsen and Flemming Lassen, available from Great Dane. Adjacent are E15 'Habibi' tables, available from Living Edge. **OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT:** Skye Gyngell in her new space; crab salad with pink radicchio, agretti, verjuice dressing and wild flowers; the atrium garden, by landscape designer Jinny Blom, features her custom plaster panels, 'Lucy' chairs from Janus et Cie, and Pedrali tables, available from Café Culture + Insitu; ice-cream from the atrium's Salon bar.

< Housed in a greenhouse in a bucolic garden, Petersham Nurseries is the restaurant where Gyngell made her mark. After starting off "cooking alone with a couple of pots and pans in a shed" in 2004, her composition of flavours and skill in articulating the rhythms of the seasons saw Petersham flourish. However, by the time a Michelin star found its way there, followed by crowds expecting silver-service dining, Gyngell had already set her sights on the big-city lights.

Leaving Petersham in 2012, she and her business partner, Marie Jackson, searched for a new venue for a year before deciding on Somerset House. "When I walked into the room, I felt this could become the restaurant I could die in," says Gyngell of the light-filled space into which, over 18 months, she, Fitzgerald and architect Stuart Forbes breathed new life.

"When Skye called and asked me to work with her on it, I said, 'No way!'" says the forthright Fitzgerald. "It went against everything I thought would work. I also thought, 'The architects and builders will think I'm some dolly-bird sister brought in for no other reason than being family'."

However, Gyngell persuaded her to fly to London to see the space. And when Fitzgerald noted the carefully collected ephemera that represented her sister's vision for Spring, she immediately agreed to be involved. "Skye thinks about food on a plate the way I think about a room," she says. "The colour, balance, the composition, the white space in a room similar to the white space on a plate — it is the same."

Spring's food is Gyngell at her best. Inspired by nature, each week she finds a new note in her composition. Working mostly with Fern Verrow, one of England's finest biodynamic farms, Gyngell plucks the best of the seasons for her plates. Combining flavours with a comforting yet idiosyncratic touch, her philosophy is one of purity and provenance.

The same is true of the beautifully assembled elements Fitzgerald has chosen. Each is either bespoke or a genuine design original. The winter garden atrium is decked in gunnera leaves cast in Corian, while one pale-blue interior wall is broken up by a dance of 5800 handcrafted ceramic blossoms by Brazilian-born artist Valeria Nascimento.

The floorings, furniture and fittings have been sourced with similar dedication. The oak floorboards are by Danish brand Dinesen; low, pale-pink Arne Jacobsen sofas greet early arrivals; while tan leather Mario Bellini chairs accommodate guests in the dining room. The cutlery is by David Mellor and the stemware of superior quality. Floor staff wear custom-designed Breton striped shirts with calico waistcoats by Maureen Doherty of Knightsbridge boutique Egg, while British label Trager Delaney has fashioned long, voluminous dresses for the maitre d's.

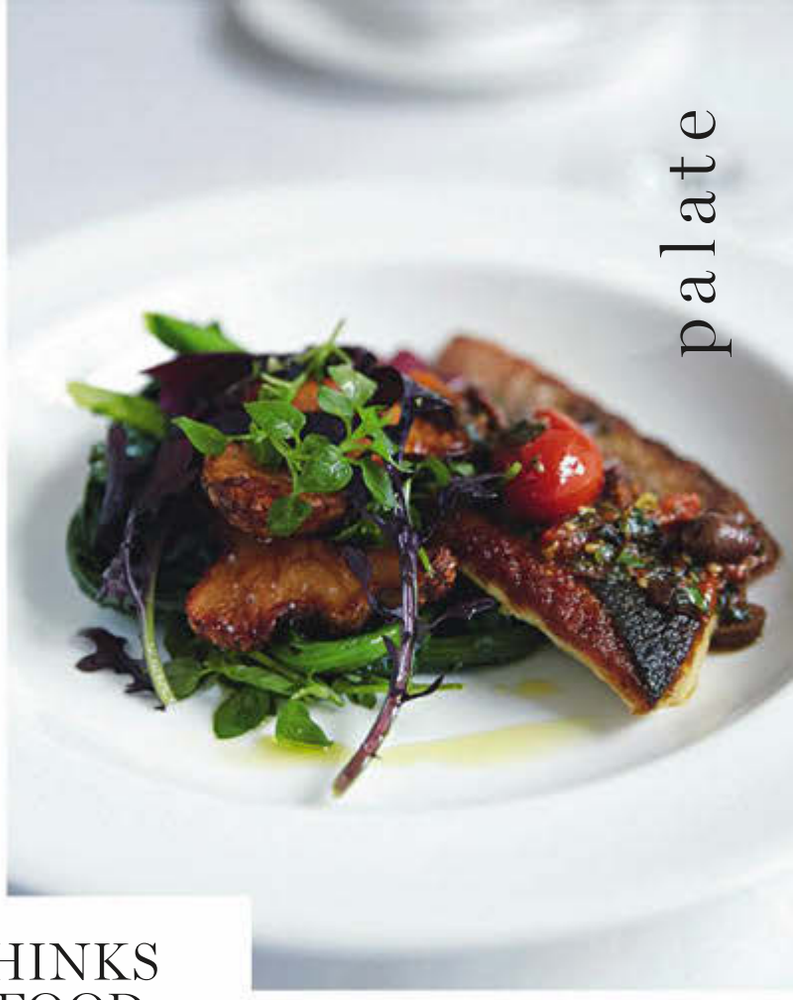
First reviews mean a lot to restaurateurs, but the opinion that mattered most to the Gyngell and Fitzgerald was their mother Ann's. So what did she think of Spring, and of their collaboration? Both sisters report "she was overjoyed".

In other hands, Spring's multitude of design ingredients competing for attention could have constituted a recipe for disaster. However, Gyngell and Fitzgerald have deftly harmonised them to create something that is greater, and more beautiful, than the sum of its parts.

For more information, visit springrestaurant.co.uk. **VL**

Patrons dine beneath Valeria Nascimento's *Blossoms* installation and Apparatus 'Cloud 50' lights, available from Criteria. **OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT:** the light-filled dining room; wild seabass with Jerusalem artichoke, black olives and a tomato and mint dressing; Briony Fitzgerald in her Sydney home with paintings by Wang Yuping (left) and Celia Gullett; an exterior of Somerset House. **Details, last pages.**





"SKYE THINKS ABOUT FOOD THE WAY I THINK ABOUT A ROOM. THE COLOUR, BALANCE, THE COMPOSITION..."







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AFTER 14 YEARS, KYLIE KWONG MOVES HER ICONIC RESTAURANT TO SYDNEY'S HOTTEST DINING STRIP.

PHOTOGRAPHER **NICHOLAS WATT**
PRODUCER/WRITER **FREYA HERRING**

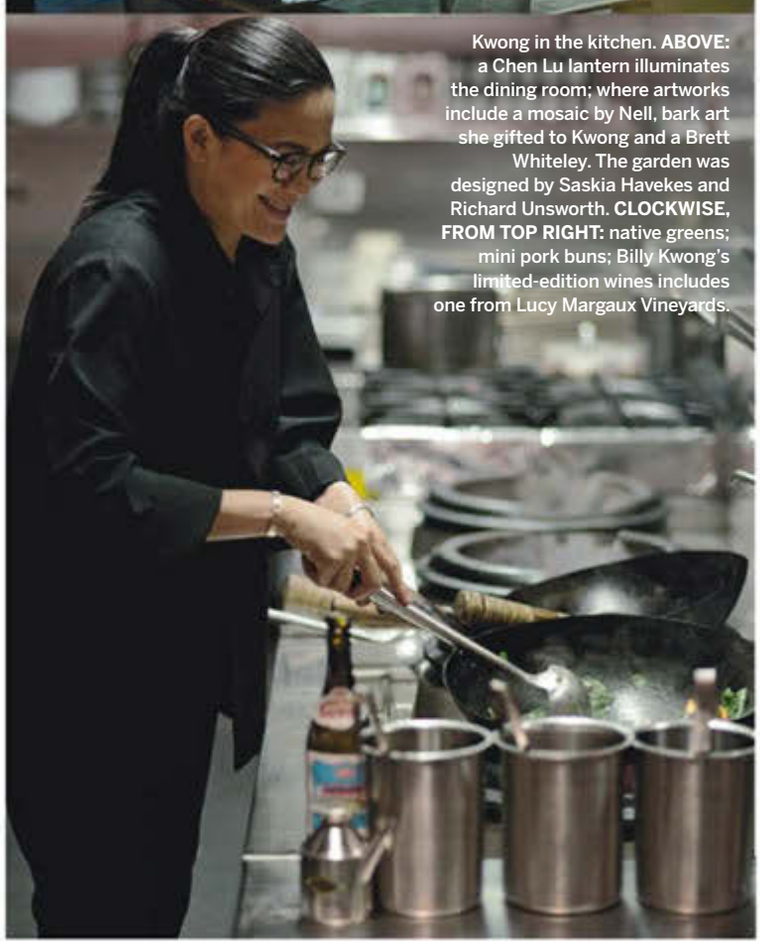


Interior architect George Livissianis and chef Kylie Kwong.









Kwong in the kitchen. **ABOVE:** a Chen Lu lantern illuminates the dining room; where artworks include a mosaic by Nell, bark art she gifted to Kwong and a Brett Whiteley. The garden was designed by Saskia Havekes and Richard Unsworth. **CLOCKWISE, FROM TOP RIGHT:** native greens; mini pork buns; Billy Kwong's limited-edition wines includes one from Lucy Margaux Vineyards.

Kylie Kwong is a people person. Warmth radiates from her as she talks to you, eyes locked to yours, about one of her many passions. Art — yes; food — of course; but nothing brings forth more enthusiasm from Kwong right now than the new, larger Billy Kwong, in Sydney's Potts Point.

The restaurant had occupied its previous Crown Street, Surry Hills site for 14 years. "It was the right time to leave," says Kwong. "It was just too small." Indeed, diners may remember the intimate 69.5 square-metre space, the long winding queues outside — thankfully, it now takes bookings — and those infamous backless stools. But the reason Billy Kwong became one of Sydney's most admired restaurants, frequented by world-renowned chefs such as Heston Blumenthal, wasn't just the incredible food; it was because the whole place reverberated with the energy of Kwong herself: you felt like you were in her home.

Commissioning the right designer for the new premises was crucial. "This is my dream restaurant," says Kwong, "and I've always wanted George Livissianis to be my interior architect. Lucky for me, he said yes." And few are better qualified for the challenge of reinterpreting Billy Kwong's inimitable vibe in a new space than Livissianis. The interiors of The Apollo, Cho Cho San and Cafe Paci show that each restaurant he designs not only looks unique, but feels unique. "That's because when I'm working on a project, I shut everything else out," he says. "I focus on the client — them as a person and the origin of the food."

Representing Kwong at the new Billy Kwong started with one of design's most fundamental elements: colour. "I told George about the colour of the beautiful Tibetan temple walls I'd seen on my travels, which is also a similar colour to the quandong,



A Martin Sharp painting; Kylie picked up the yak skull in China's Yunnan Province; the original Billy Kwong sign, autographed by its chefs. **TOP RIGHT:** deep-fried snapper wings with ale, sticky pork, roasted tomato, native basil and sea parsley. **RIGHT:** the restaurant exterior.

the Australian native fruit," says Kwong. Reflecting this, the restaurant feels of the land — its textured render walls are stained a deep, earthy red, contrasting with dark-stained wooden chairs (with backs!) and lush green ferns hanging above the long jarrah wood bar. "It's an expression of Australia and Asia," explains Kwong.

The food, too, mirrors this ethos — a dish of stir-fried Australian native greens with ginger and shiro shoyu (light soy) is an explosive combination of bower spinach, ice plant, saltbush and indigenous succulent. It makes you wonder why we don't eat native ingredients every day. The Wayside Chapel honey that's used to marinate the pork in the mini buns comes through in beautiful floral undertones, giving lightness to a dish that, under other chefs, might be overpoweringly robust. A special of deep-fried snapper wings imprints your mouth with clove-scented native basil long after you've finished eating, the snapper unfathomably delicate against the light, crispy wings themselves.

It's food that brings on a sort of food-patriotism. "It's Australia on a plate," says Kwong. "This is who we are."

It is this sense of raw honesty in every aspect of the restaurant that makes Billy Kwong particularly special. It is the open kitchen, which feels totally integrated with the restaurant; it's the artworks on the walls, many of which were gifted by Kwong's artist partner, Nell; it is the Chen Lu lantern and old Billy Kwong sign from Crown Street taking pride of place on the back wall. "You have to remember where you came from," says Kwong.

"It's about trying to tell a story in a really subtle way," adds Livissianis. Here, this is the story of Kylie Kwong herself.
Billy Kwong, Shop 1/28 Macleay Street, Potts Point NSW, (02) 9332 3300; billykwong.com.au **VL**

MACLEAY STREET, SYDNEY

Potts Point's main road is fast-becoming one of Australia's, perhaps the world's, greatest dining strips. Here are our highlights:

The Apollo A joint venture between chef Jonathan Barthelmess and Sam Christie (Longrain sommelier/co-owner), The Apollo has established itself as one of Sydney's finest Greek restaurants since opening in 2012. It boasts an early interior by George Livissianis, with stripped plaster walls juxtaposed against classic bentwood chairs and an elegant marble bar. *44 Macleay Street, Potts Point NSW, (02) 8354 0888; theapollo.com.au.*

Yellow The Yellow House hosted a 1970s artist collective that included Brett Whiteley and Martin Sharp, and is arguably the most significant address in Australian art history. It's fitting, then, that chef/owner Brent Savage's lauded menu, alongside Pascale Gomes-McNabb's award-winning interior make its new incarnation a legend in its own right. *57 Macleay Street, Potts Point NSW, (02) 9332 2344; yellowsydney.com.au.*

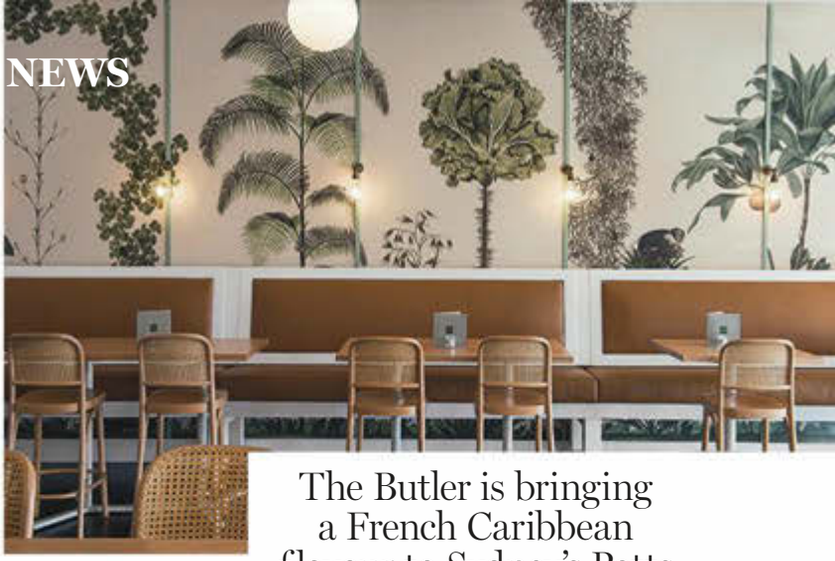
Monopole With an exceptional wine list devised by acclaimed sommelier/co-owner Nick Hildebrandt, this is a laid-back eatery where you can pop in for a drink or stay all night for a meal — which you'll want to do, because his fellow co-owner, Savage, runs the kitchen here too. The interior, again by Gomes-McNabb, is dark, moody and invites close conversation. *71A Macleay Street, Potts Point NSW, (02) 9360 4410; monopolesydney.com.au.*

Cho Cho San Ex-Billy Kwong chef Nic Wong's menu for Christie and Barthelmess's latest offering adopts and challenges Japanese cuisine in equal measure. Livissianis's striking interior channels a Nordic/Japanese aesthetic with an array of plywood features alongside concrete floors and birch wood furnishings. *73 Macleay Street, Potts Point NSW, (02) 9331 6601; chochosan.com.au.*

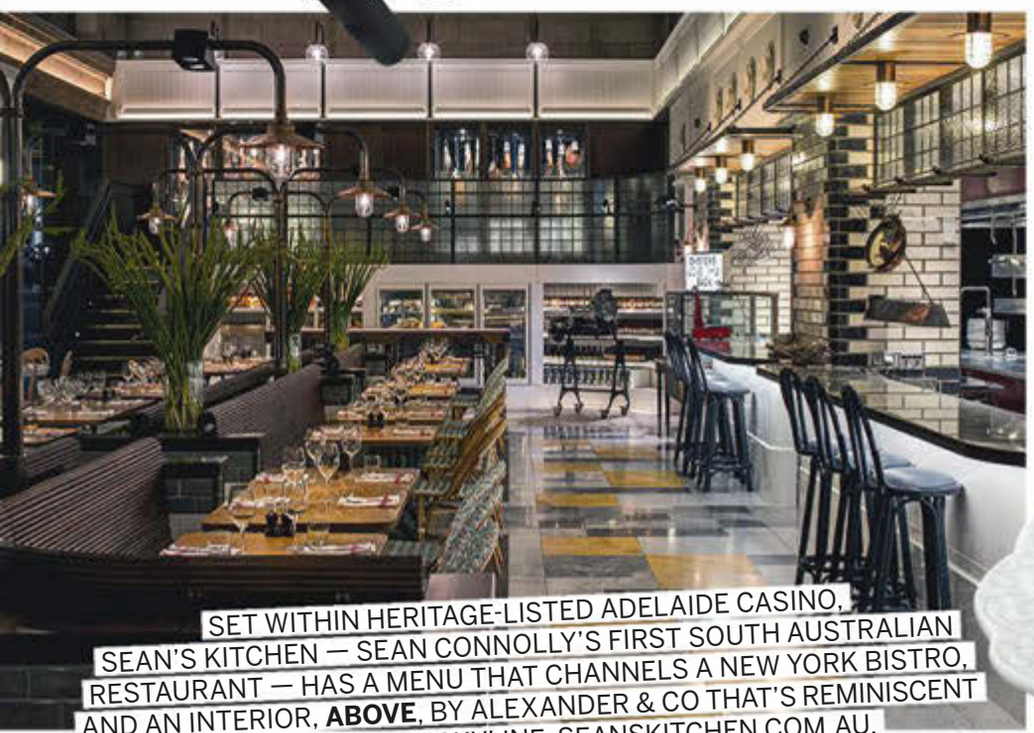


BASIC INSTINCT

Simon Legald's latest collection for Normann Copenhagen is a playful reinvention of apparatus for wine. Called Basic, the range, **left**, includes a foil cutter, wine stopper, wine pourer and a corkscrew; normann-copenhagen.com.



The Butler is bringing a French Caribbean flavour to Sydney's Potts Point. Situated on the old Mezzaluna site, the restaurant, **above**, boasts a tropical-meets-colonial interior by Luchetti Krelle and views over The Domain; butlersydney.com.au.



SET WITHIN HERITAGE-LISTED ADELAIDE CASINO, SEAN'S KITCHEN — SEAN CONNOLLY'S FIRST SOUTH AUSTRALIAN RESTAURANT — HAS A MENU THAT CHANNELS A NEW YORK BISTRO, AND AN INTERIOR, **ABOVE**, BY ALEXANDER & CO THAT'S REMINISCENT OF THE BIG APPLE'S SKYLINE; SEANSKITCHEN.COM.AU.



ALL DRESSED UP

Marcel Wanders added a breakfast range to his Dressed collection for Alessi at this year's Maison & Objet show in Paris. It includes this butter dish in white porcelain and stainless steel, as well as eggcups and sugar bowls; alessi.com.

JELLY BABIES

We spotted Patricia Urquiola's collaboration with Kartell at Milan Design Week last year — and now they are finally here. Evoking the look of colourful cut crystal, Jellies Family, ***below****, includes plates, bowls and glasses. From $25; spacefurniture.com.au.*

DINNER DATE

BEAUTIFUL IDEAS FOR ENTERTAINING AT HOME, AND APPETISING NEW RESTAURANT OFFERINGS.



A vine romance

Taylors' 2010 vintage of The Visionary Cabernet Sauvignon, **right**, is individually hand-labelled and exhibits bright, complex tannins, thanks to extensive grape skin fermentation. $180; stockists at taylorswines.com.au.



Meet & eat

Thomas Heatherwick, the David Collins Studio and chef Rowley Leigh have all contributed to new Hong Kong restaurant The Continental, **left**; swirehotels.com.

EDITED BY **FREYA HERRING** PHOTOGRAPHERS **GUY DAVIES PHILLIP HANDFORTH ARCHITECTURAL PHOTOGRAPHY** THE CONTINENTAL IMAGE COURTESY OF SWIRE PROPERTIES

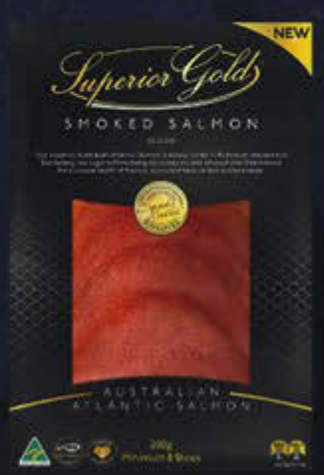
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Frescoes by Stefano Bernabei adorn the Zaffiro guest room, one of 11 residences at Villa F hotel in Venice. A carved silver giltwood Florentine headboard adds to the authenticity.

venetian FANTASY

STEP INSIDE THE SUMPTUOUS VILLA F AND BE TRANSPORTED BACK INTO THE GLORIOUS PAST OF THE CITY OF CANALS.

PHOTOGRAPHER **TONY AMOS** PRODUCER/WRITER **LEE TULLOCH**



The entrance hall features a *portantina*, a hand-lacquered divan chair used to carry nobility and *doges* up and down Venice streets in medieval times. Bought at an auction house, it is in perfect condition and still has its original painted leather and sliding windows. **OPPOSITE PAGE:** the stately Villa F dining room.

IT IS OUTRAGEOUSLY BEAUTIFUL... AND HAS BEEN HOME TO A SERIES OF VENETIAN NOBLE FAMILIES



There's nothing particularly discreet about Venice's opulent Villa F, except its location. Even though we arrived at the villa's precise address on Giudecca island, a short *vaporetto* ride across the lagoon from San Marco, we were confounded by the unembellished façade of a building with no obvious entry point.

After we spent a few moments staring into a large, opaque window, then walked up and down the promenade checking other addresses, we were surprised when Villa F's sprightly butler, Robin, popped out of a nondescript door to greet us.

It may look unimpressive from the street, but inside Villa F is outrageously beautiful, as you might imagine a 16th-century *palazzo* that has been home to a series of Venetian noble families over the generations to be. It boasts 11 apartments, some of them with the floor space of small houses, reception rooms, a library and reading room, a dining room the size of a restaurant, and Venice's largest private garden, a magnificent overgrown, 1.2-hectare walled garden of fruit trees, wisteria vines and vegetable plots, with a three-part swimming pool that turns into a fountain at the touch of a button.

Since its opening in 2011, Villa F has been a vacation residence of well-heeled guests, such as the Brangelinas and the Beyoncés. It was also the location of the 2010 Angelina Jolie-Johnny Depp movie *The Tourist*.

But you don't need to be a celebrity to stay there — just have deep pockets. The entire villa, with butler and housekeeper, rents for 60,000 Euros (about AU$84,500) per night — although individual apartments start from a more affordable 1200 Euros (about AU$1690) per night, for a minimum of four nights, and you still have the run of the villa and garden. It sleeps up to 38 people, so if you do the sums, for a once-in-a-lifetime extravaganza such as a wedding, anniversary or significant birthday, and shared with three dozen close friends, it *almost* might be considered a bargain.

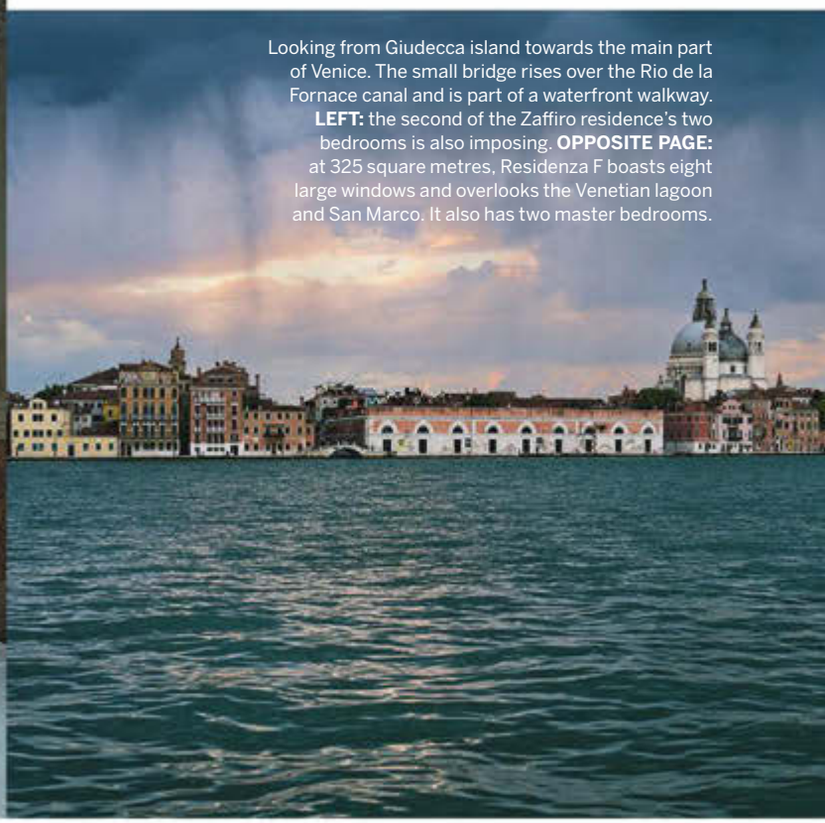
We were lucky enough to stay at Villa F when there was no-one else in residence, and slept in the ground floor Turchese suite, one of the smaller rooms, which nevertheless had monumentally high ceilings and a vast sitting room. Corporations such as Cartier sometimes rent the villa for events and it's possible to be lucky, as we were, to have the whole place to yourself. That includes having exclusive use of butler Robin, who 'butled' for Princess Diana and Margaret Thatcher during the 28 years he worked for Laurence D Lovett, the Venetian-based heir to the Piggly Wiggly US supermarket chain fortune. Having a butler at your beck and call takes some getting used to, but I soon found ways to cope. Endless refills of prosecco by the pool were a start. >

EXCHANGE RATE AT TIME OF PRINT IS SUBJECT TO CHANGE. INDIVIDUAL APARTMENT RATES EXCLUDE A 10 PER CENT VALUE-ADDED TAX



"I WANTED TO FOLLOW THE IDENTITY OF THE PLACE, OTHERWISE IT WOULD BE LIKE A DEPARTMENT STORE"





Looking from Giudecca island towards the main part of Venice. The small bridge rises over the Rio de la Fornace canal and is part of a waterfront walkway. **LEFT:** the second of the Zaffiro residence's two bedrooms is also imposing. **OPPOSITE PAGE:** at 325 square metres, Residenza F boasts eight large windows and overlooks the Venetian lagoon and San Marco. It also has two master bedrooms.

< In the early part of the 20th century, Villa F was a *pensione* called Casa Frollo, home to many famous writers and intellectuals. Playwright Gabriele D'Annunzio and his lover, actress Eleonora Duse, lived there, and Germaine Greer once stayed there to write. When the *pensione* closed, the building lay abandoned for about 50 years, in poor condition.

Enter the elegant and energetic Francesca Bortolotto Possati, chief executive of Bauer Hotels and Venice's first and only woman hotelier. She owns the 16th-century Bauer Palladio next door, as well as the 18th-century Bauer Il Palazzo and Bauer L'Hotel across the lagoon on the Grand Canal. Her grandfather, Arnaldo Bennati, a shipping magnate, bought the old Bauer Hotel in 1930, and his granddaughter took the reins of the company after returning from 11 years in America in 1997, where she worked as an interior designer.

In 2007, Bortolotto Possati set about creating what she calls "a little paradise lost". A director of the Save Venice committee, she wanted to create a "combination palace, villa and home-away-from-home" that reflected an authentic Venetian spirit. She filled it with sumptuous local fabrics and antique furnishings, restoring the terrazzo and parquetry flooring and preserving the original frescoes that cover many walls. "I wanted to follow the identity of the place, otherwise it would be like a department store," she says.

This meant respecting the light, open spaces, many of which open onto panoramic views of the lagoon (the racy little Bauer Palladio hotel boat will take you across it every 30 minutes). "Light is the most important part of a room in Venice," says Bortolotto Possati. Her taste for spare, raw spaces is almost "Flemish", she adds.

Some of the upstairs duplex apartments, my favourites, have a rustic air. Others are as over-the-top as any *doge* might demand. "This is not a hotel. It's a second home," Bortolotto Possati, who grew up in the dazzling Palazzo Mocenigo on the Grand Canal, tells me.

It's not like any home I've had, but that perhaps is the point.

I call it Villa Fantasy.

The writer was a guest of Villa F. For further details and reservations, contact private travel consultant Merrion Charles, (+39) 05 859 2098; merrioncharles.com; info@merrioncharles.com. **VL**

ONCE-IN-A-LIFETIME VENICE

FORTUNY, designer and inventor Mariano Fortuny's *palazzo* in San Marco, has been preserved as a must-see museum with temporary exhibition space. If you love his furnishing fabrics, the Fortuny factory is on Giudecca, a short walk from Villa F. Drop in to the showroom or arrange a private visit through your hotel concierge. (+39) 041 520 0995; fortuny.visitmuve.it/en/home; fortuny.com. The **PEGGY GUGGENHEIM COLLECTION** is one of the world's most important collections of 20th-century art, and Italy's most-visited modern museum. It's housed in the 18th-century *palazzo* on the Grand Canal where she lived and is still infused with the famous collector's indomitable spirit. (+39) 041 240 5411; guggenheim-venice.it. The **BELMOND HOTEL CIPRIANI** is one of Venice's beloved grand hotels. Set on the tip of Giudecca island, a short walk from Villa F, it boasts Venice's largest outdoor swimming pool and fabulous poolside bar where frequent guest George Clooney has been known to mix drinks. Bellinis ahoy! (+39) 041 240 801; belmond.com/hotel-cipriani-venice. An exquisite jewel box of an opera house, the **TEATRO LA FENICE** is true to its name, The Phoenix. It has risen three times from the ashes, the most recent a devastating fire that completely destroyed it in 1996. There's nothing more romantic than a spot of Bellini or Puccini in the city where opera was first produced. (+39) 041 786 511; teatrolafenice.it. For an authentic local dining experience away from the crowds but in the most romantic location imaginable, try **I FIGLI DELLE STELE**, a modern restaurant on the waterfront on Giudecca island. Dine *al fresco* on fresh seafood and pasta and be entertained by all the watercraft that plough through the canal. (+39) 041 523 0004; ifiglidellestelle.it. If you go to the Rialto produce market early, as the chefs do, you'll miss the tourists. What's most fun are the little *bacari* (wine bars) scattered around these back streets, where you can start eating and drinking from traders' hours if you wish. The oldest of these is the atmospheric **CANTINA DO MORI**, dating from 1465. Sestiere San Polo, 429. (+39) 041 522 5401. Distinguished by its high brick walls and cypress trees, Venice's cemetery island **SAN MICHELE** is well worth visiting, not only for the graves of famous 'residents' such as composer Igor Stravinsky and poet Ezra Pound, but also for the romantic mist that will set in if you're lucky.

GETTING THERE

VL flew to Rome with Cathay Pacific via Hong Kong; cathaypacific.com.au. We then connected with the excellent Trenitalia high-speed train to Venice. Visit railbookers.com.au or call 1300 550 973.



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Grown Alchemist's AMENITY KIT, **below**, includes *Lip Balm* (12ml), *Hand Cream* (20ml) and *Hydra-Repair Day Cream* (12ml), all enhanced with RICH ANTIOXIDANTS to help keep you *hydrated and soothed.* $19.95; grown.com.



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Parisian panache

*La Réserve Paris — Hotel and Spa, **above**, has opened in the 8th arrondissement, just off the Champs-Élysées, in a Haussmann-style mansion. Conceived by French designer Jacques Garcia, the 40 guest rooms include 26 suites with butlers on request and touches of 19th-century chic such as rich velvets, silk wallpapers, antiques, herringbone oak floors and marble fireplaces. The elegant hotel also boasts a spa, indoor pool, restaurant and views of the Eiffel Tower; lareserve-paris.com.*



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Embrace your inner jetsetter with this statement 'Nyla' leather pouch from Jimmy Choo, **left**, embossed with five of the world's most-stylish cities. $670; jimmychoo.com.



SHOW STOPPER

Making a splash in midtown Manhattan is the Baccarat Hotel. Just like its namesake crystal, the exterior of the brand's first hotel glistens in the light, while inside, decadence flows like the champagne in the intimate bar, **left**. Its 114 rooms are similarly extravagant; baccarathotels.com.

EDITED BY **LEAH TWOMEY** EXCHANGE RATE AT TIME OF PRINT IS SUBJECT TO CHANGE



David Abela, Rebecca Amos, Neale Whitaker and David Novak-Piper outside the venue.



Icy cold Peroni beers were among the refreshments.



Drinks on the lawn before lunch gave guests the chance to meet and mingle.





Actor Vince Colosimo enjoyed the delicious lunch.

ABOVE: light shared plates made for a relaxed meal. **BELOW:** a long table set up in the courtyard provided the ideal setting.

VOGUE LIVING AND PERONI *out & about*

SORRENTO, JANUARY 2015

THE PERONI POST-POLO LUNCH BRINGS ITALIAN STYLE TO THE MORNINGTON PENINSULA.

The day after the Portsea Polo, film, fashion and publishing industry insiders gathered at a beautiful Tuscan-style villa in Sorrento, Victoria to enjoy delicious Italian fare washed down with Peroni and prosecco, and celebrate all things Italian. Guests — who included Italian film star Flavio Parenti, actor Vince Colosimo and model Jarrod Scott — chatted animatedly over a relaxed lunch in the courtyard, before listening while *Vogue Living* editor-in-chief Neale Whitaker spoke of his enduring admiration for Italian style and design. The menu, refreshments and ambience created the perfect summer party — one that could have easily taken place in Italy itself.

For more polo pictures, visit vogueliving.com.au. **VL**

JOIN US ONLINE



The menu, by Damm Fine Food, included Italian delicacies such as prosciutto, salami and olives.





The stunning Italianate villa in Sorrento was the perfect lunch venue.



GQ editor-in-chief Nick Smith, Kirrilly Sams, stylist David Novak-Piper and model Jarrod Scott.

PHOTOGRAPHER **JAMES GEER** WRITER **DELICIA SMITH**



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Architect Tim Cronin and builder Jaicon Construction have created a design that emphasises the interplay of interior and exterior, with robust materials inspired by the site, and design solutions that respond to the sub-tropical environment.

Clever features encourage passive cooling throughout. A panel window acts like a set of bellows to funnel a mountain breeze above the double timber and stainless main doors. A 2-metre deep saltwater pool at the centre of the home provides visual delight and cooling breezes to most rooms. Banks of louvres in split-level ceilings moderate both light and airflow.

FEATURES:

Bedrooms - 5 Bathrooms - 4 Garage - 4

Land - 24 acres (approx)

Resort Pool, Open Fireplace, Privacy, Level Parcel

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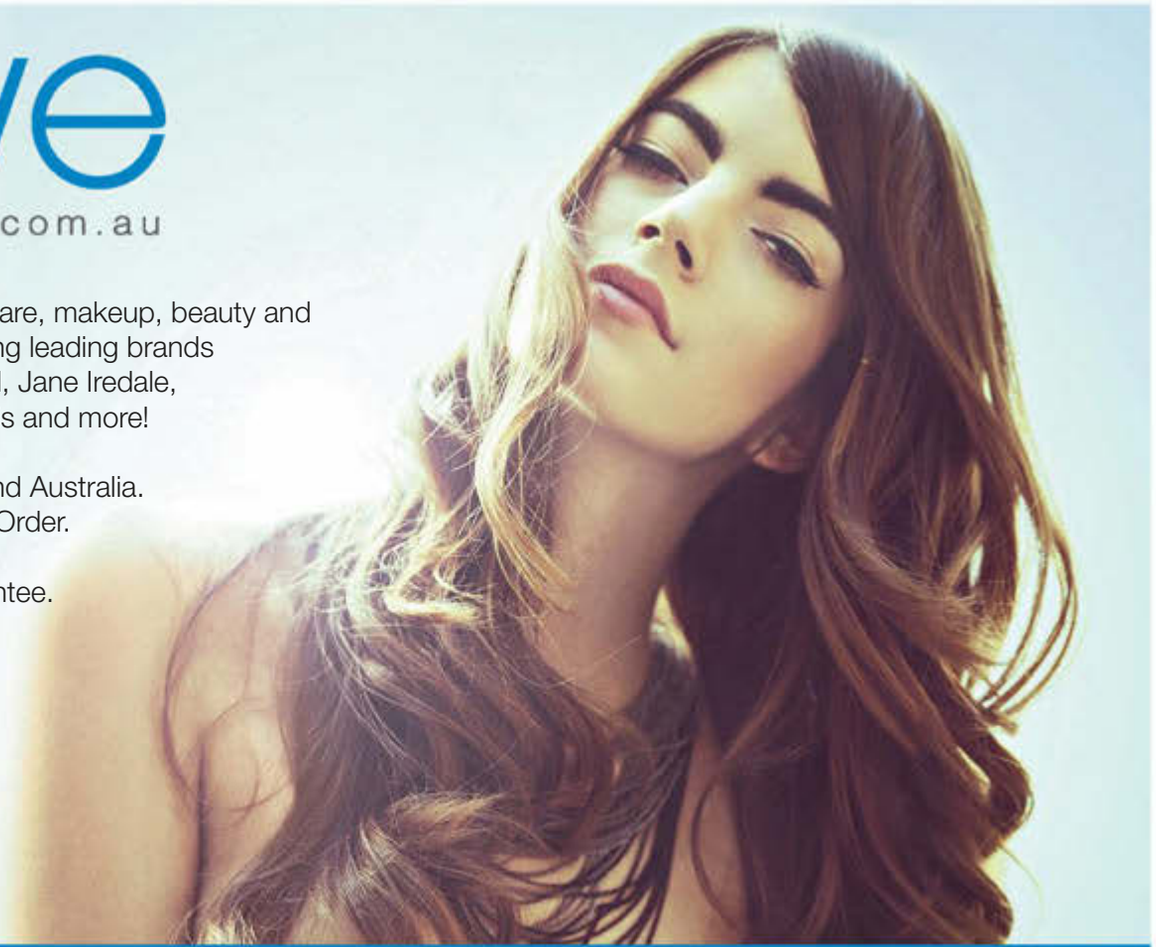
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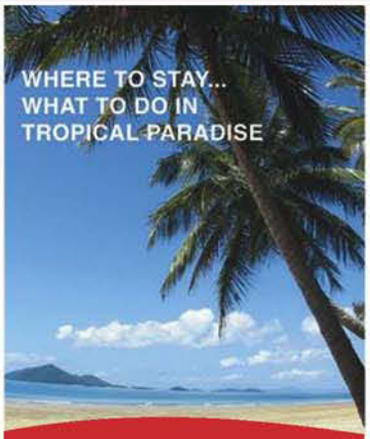
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POSTSCRIPT

Want to know what the best-dressed homes will be wearing in autumn? Here's our round-up of the latest must-haves, from appliances to accessories.



RADFORD Add a touch of the Orient to your interior with the exquisite new range of fabric, wallcoverings and home accessories by Designers Guild. Escape into a tranquil scene of bamboo, willow trees and temples, in a palette ranging from charcoal and pearl to blossom pink. Exclusive to Radford; visit radfordfurnishings.com.

APAISER Transform your bathroom into a lavish haven with award-winning Apaiser luxury stone bathware. Created by British designer Kelly Hoppen, the latest Apaiser range is a beautiful blend of curvaceous shapes and highly functional design. Standout pieces include the 'Harmony' bath, right, which resembles the petals of a lotus flower. To see the full collection, visit apaiser.com.





THE ENGLISH TAPWARE COMPANY With a striking selection of white inset fireclay sinks in a wide variety of configurations, Acquello offers a gorgeous ceramic alternative to standard steel sinks. Products of fine Italian craftsmanship, the range includes double sinks, single sinks, sinks with drainers, sinks without... and almost any combination thereof. For details, visit englishtapware.com.au.

ABEY Revolutionise your kitchen with the Falmec E.ion® Cookerhood range. The E.ion® Cookerhood not only decreases unpleasant odours; it helps to purify the

ions that neutralise polluting agents such as bacteria, viruses, dust mites, pollen and cigarette smoke, creating optimum ionic balance for the home environment. For more details, visit abey.com.au.





SIEMENS With 14 cooking and heating functions, in addition to 70 automatic programs, the Siemens Combi-Microwave Oven caters to every need imaginable when it comes to quick and easy meal preparation. And its superb design and finish — including a distinct U-form door with an extra-large viewing panel — makes it a stylish addition to any kitchen, particularly integrated ones. But perhaps best of all,the Siemens Combi-Microwave Oven has a pyrolytic self-cleaning system, superheating itself to burn off any grease deposits — meaning less work for you. RRP $4649; for more information, visit siemens-home.com.au.

ABODE LIVING Woven in Italy and made in Australia, Abode Living's Dublino Italian range of linen flat and fitted sheets, quilt covers and pillowcases comes in two shades — natural and white. The family-owned and operated company also offers bed linen, including linen blankets that have been given a 'vintage' treatment, resulting in a softer, more relaxed look. For more details, call (03) 9811 7800 or visit abodeliving.com.





CLASSIC CERAMICS Create your own wall art with the Arianna collection of double-fired wall tiles. Designed by Robert Dawson, each tile features a precious, pure-gold silkscreen print on either a matte or gloss background. All 12 mixed patterns and four single patterns can be rotated to your specification or randomly combined, permitting countless different laying options. For more details, visit classicceramics.com.au.

FISHER & PAYKEL
Colour fads come and go, but classic white never dates. The ActiveSmart™ 790mm French Door 519L fridge combines value with style and is designed to complement any kitchen. This fridge allows you to streamline food preparation and organisation with SmartTouch controls, flexible shelving and storage options, and slide-out bins and trays. ActiveSmart™ technology uses a microprocessor to maintain humidity and the right temperature, based on your daily use, to keep your food fresher for longer. For more information, visit fisherpaykel.com/au.





CROMWELL This hand-carved, white marble fretwork coffee table is a beautiful inclusion to any space. Each of its four side panels is painstakingly carved out of a single piece of marble, meaning each panel is unique. The oversized proportions of the table make a bold statement, while the intricate fretwork prevents it looking too heavy. And because the marble-slab tabletop has a matte finish, it can be used in a relaxed environment without worrying about minor marks. For details, visit cromwellaustralia.com.au.

PHOENIX TAPWARE
The Vivid Pristine Filtered Sink Mixer is the ultimate in filtered water. Designed with the ability to connect to existing mixer plumbing, the filtering system removes chemicals, particles and bacteria at the cartridge, improving taste, convenience and health benefits. It solves the problem of clutter by combining the sink mixer and water filter into one unit, while ensuring filtered and unfiltered water never mix. Designed in Australia with a 15-year cartridge warranty, the Vivid Pristine Filtered Sink Mixer is easy to install and simple to use. For more details, visit phoenixtapware.com.au.





REECE You will be singing in the shower with the heavenly Nikles Pearl 'Luce' shower head (pictured, above, with the range's matching shower arm). Inspired by Italy's stunning streetlights — Luce means 'light' in Italian — the shower head's sleek, spherical design and built-in LED lights result in an exceptional, multi-sensory shower experience. It's all thanks to Nikles' patented Airdrop technology, which fills every water droplet with tiny pockets of air, enveloping you in a gentle, soothing spray that's soft on your skin and rejuvenating for your soul. RRP $800; reece.com.au.



SUPERIOR GOLD
Whether it's on a canape platter or in a favourite dish, there is nothing like the refined taste and texture of sliced smoked salmon. Superior Gold's salmon is carefully selected from the pristine waters of Tasmania. Then, it's cured in a mixture of golden, raw Bundaberg sugar and Australian sea salt for longer than usual, and double-smoked under the watchful eye of a smoke-master to obtain its extraordinary, complex flavour. For more details, visit superiorgold.com.au.



10 *favourite* THINGS

INTERIOR DESIGNER MARTYN LAWRENCE BULLARD SHARES WHAT HE TREASURES MOST IN LIFE.

1 MY 'MARRAKESH' FABRIC, in grey, black and ivory, is my current favourite. It feels fresh yet still exotic and exciting. **2 SIR JOHN SOANE'S MUSEUM** has to be my favourite private museum. It's incredible to step back in time and see this virtually untouched regency home in London full of Sir John's classical sculptures and reliefs — not to mention the mirrors, hidden skylights, stained glass and other much-copied architectural tricks he used to deceive the eye. **3 VETIVER BY GUERLAIN** Scent is a personal thing that allows others to see into your soul and know a little bit of who you are. I have worn this since I was 15. **4 ISTANBUL'S TOPKAPI PALACE** is the location of my current favourite job — a boutique hotel set in its walls. This Ottoman jewel has inspired many of my collections, from my Schumacher wallpapers to my own fabric line. **5 MY DOG DAISY** has my heart — of all my favourite things, she tops the list. A soft-coated wheaten terrier who's just a big, fluffy ball of love, she makes all the stress of my day fade away. **6 PALM SPRINGS** is my favourite weekend spot — I recently bought a house there. With its mid-century architecture [The Saguaro hotel, built in 1965, is pictured], Rat Pack history and balmy year-round climate, it's the perfect spot to chill out. **7 GOOD LUGGAGE** is an obsession — I've created a luggage room off my dressing room at home just to house my collection. My current favourite is my Louis Vuitton roller bag in Damier Graphite canvas. It goes with everything, holds my on-the-plane essentials and doesn't show signs of jet lag — unlike myself! **8 HAM YARD HOTEL** I design a lot of boutique hotels, so I love to stay in other design hotels to see who's doing what. Kit Kemp, the designer and co-owner of this beautiful London hotel, has decorated it in a bold palette with quirky twists on classic English decorating. **9 PAUL EVANS FURNITURE** My favourite pieces include his 'Brutalist' bronze chairs and the sculptural wall-mounted consoles from the Cityscape series [pictured]. My decorating must-haves *du jour*! **10 TRAVEL** is my favourite thing to do. Visiting new places and countries feeds not only my soul but makes my creative juices flow. Rajasthan [pictured] is a constant inspiration. *For more details about his work, visit martynlawrencebullard.com.* **VL**

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SIR JOHN SOANE'S MUSEUM IMAGE COURTESY OF THE MUSEUM'S TRUSTEES **DETAILS, LAST PAGES**



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